SEPTEMBER 15, 1940

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MUSICAL COURIER

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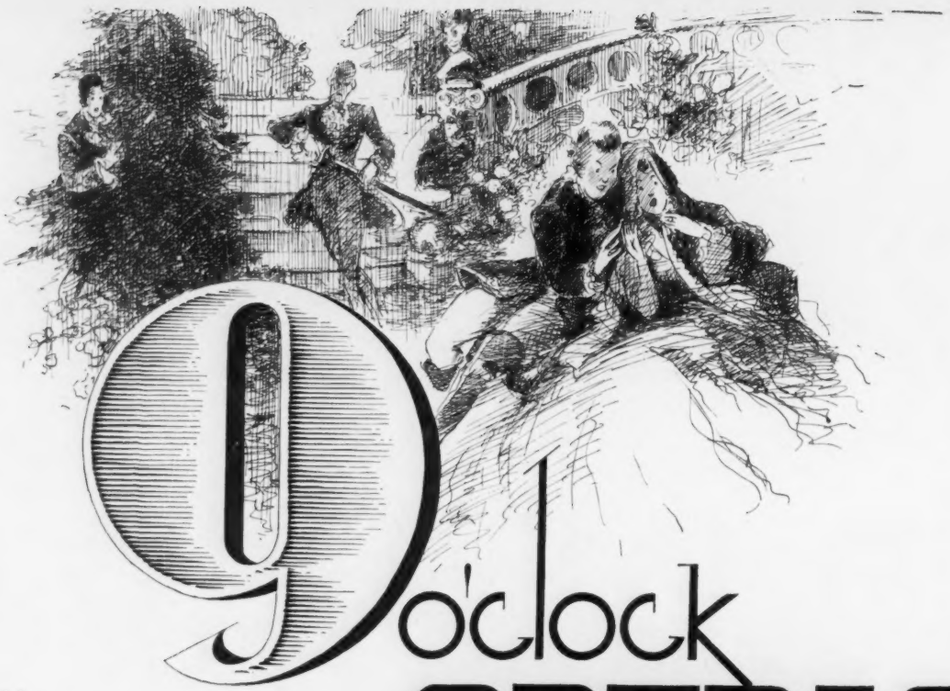

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Encouraged by the enthusiastic reception, in critical circles, of their work in the full productions of Mozart's operas, the 9 o'clock SINGERS have taken steps to spread the fun and the grace of these imperishable works over the land in an economically feasible manner. Eliding only the non-essentials, the resulting performance is collected, fast-moving and satisfyingly complete. The English translations are crisp and not too remote from present-day idiom. The lovely Mozart music is better appreciated because of the clearly enunciated lines delivered by these well trained singers.

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507 W. 113TH STREET, NEW YORK CITY

MUSICAL COURIER

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U. S. A. BECOMES WORLD'S MUSIC PUBLISHING CENTER

Composers' Activity and Influx Of Europeans Spur Production

Hegira of Noted Artists and Musical Scholars to This Continent Shifts World Center of Publishing—20 Per Cent Rise in Volume of New Music

By RUSSELL M. KERR

The American publisher is facing a new "Golden Age."

Drastic realignmnets of the international musical world, owing to the war and other developments, have combined to place the native industry at a unique vantage point.

The business index is rising to exceed that of 1929, economists report. More concerts will be given as part of this economic "boom."

The effect of Europe's upheaval has been to thrust the United States into a new musical prosperity.

There has been steady expansion of the American market in recent years. Reports from representative publishers indicate that there has been at least a 20 to 25 per cent increase in the gross volume of their business in the last two years, in the sale of published music alone.

The National Association of Piano Manufacturers, at its recent convention, reported that it expected a 20 per cent increase in sales of pianos during the current year, and that there had been a gain of 16 per cent during the first five months of 1940. Apparently the music gains are correlated with those of instruments.

The center of the musical profession, no less than that of Fashion and Science, has shifted to the New World. Because of the interruptions of communication from France, as well as other countries on the Continent now under foreign domination, and the blockade of shipments from Germany, scores from these coun-

(*Continued on page 4*)

Enrollment in Nation's Schools And Studios Reaches High Peak

Increased Registration of Students Throughout Country Reflects Economic Upturn and New Music Pedagogical Standards in Revised Curricula

By HAROLD A. STRICKLAND

On the basis of preliminary registration, music schools, college music courses and private teachers face a record enrollment of students for the 1940-41 season. As this issue of the Musical Courier went to press many schools and colleges throughout the country were still accepting music students and, in many instances, facing demands that taxed their facilities.

(*Continued on page 5*)

Chicago Reports 10% Increase In Students

By RENE DEVRIES

CHICAGO.—In order to ascertain what the future holds in store for privately owned institutions devoted to music and others affiliated with universities, ye reporter made a survey of most of the Chicago music schools during the past few weeks and interviewed several of their heads.

It is pleasurable to state that optimism reigned supreme among all of them and most reported large enrollments for the fall season. If the professors connected with the American Conservatory, Chicago Musical College, Chicago Conservatory, Cosmopolitan School of Music, Sherwood Music School and the schools of music of De Paul and Northwestern Universities, the seven leading institutions of musical learning here, are optimistic about the new season, those connected with smaller conservatories are just as sanguine as to the prospects, and

(*Continued on page 20*)

Return to the Campus

Photo Courtesy Cincinnati Post

JOHN WARREN ERB RECEIVING MUS.D. DEGREE AT CINCINNATI CONSERVATORY OF MUSIC recently. Left to right: President Bertha Baur, of the conservatory, who conferred the degree; Mrs. Edgar Stillman Kelley, Dr. Erb, John J. Roew, vice-president of the conservatory, who presided; Dr. John A. Hoffmann, president, who introduced Dr. Erb; and Dr. Edgar Stillman Kelley, eminent American composer, who presented the candidate for the degree.

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Europe's Upheaval Seen As Impetus "To Thrust

Publishers See Vast Augmentation of Business Caused by War

(Continued from page 3)

tries are very difficult to obtain quickly.

The result of the closing of European markets, in large measure, to American purchasers and the falling away of those bonds which used to unite the composers of different countries in international protective associations and the like, has been to place American publishers "on their own."

Though many works of the classical repertory have been reissued by publishers in this country, for many years "definitive" editions have largely stemmed from famous Vienna, Berlin, Leipzig, Mainz, Prague, Paris and London publishing houses. With the stalemate of artistic matters in Europe today, it is likely that many more American editions of classics will appear, or rights to European editions be acquired here.

The presence in the United States nowadays of many of Europe's most eminent artists, conductors, scholars and composers brings to these shores the services of specialists. Musicologists, already, in some cases, have gone to work on new editions of the rare scores that our libraries acquired before the opening of the war. American claims to be a center of this work were shown in the Musicological Congress here last fall. The leading modernists of the world are now in America also, and the coming decade will see a gain of notable sort in the fact that many challenging new works from the "key" figures of the advance guard will be issued for the first time from houses in New York, Boston and Philadelphia instead of those on the Continent.

American School Flourishing

This is not to discount the importance of the growing American school, as this was in a flourishing state before the European crisis came to a head last year. New research is now going on in early folk music of America. It is true that, though the movement has been healthy, some cautiousness in publishing developed during the years of the depression. But the prospects now are for a great upward surge in American musical production of all sorts, as the huge revenues now being poured into national defense begin to spread upward into support and sponsorship of art.

In fact, the whole tone about to be struck in American musical life, is from the testimony of those who experienced the boom attendant on the last war, one of a mightily augmented, confident and buoyant sort.

As in any period of stress, there will be effort to cheer the nation by the production of large quantities of patriotic, optimistic and vigorous art. Though in music there is always a quantity of ephemeral stuff produced in such a period, the positive factors are not to be underestimated, particularly as a corrective to the depressing and cacophonic meanderings of some of the more "fashionable" composers in the atonal and related fields. This was dead music before it ever was engraved, an offshoot of the hopeless outlook of Europe in the last two decades.

It is quite possible that a variety of the musical idiom developed in Europe before and after the first World War can be combined with the heartier body of American sentiments and themes. In that event the fusion of the new technical devices with classical or experimental form may produce here a new and vital school.

A TYPICAL SCHOOL ORCHESTRA

such as exists in many thousands of institutions throughout the country. Part of the violin section in the Los Angeles All City High School Orchestra.

New Achievements Ahead

In any case, the American publisher, uniquely favored economically, politically and by the talent and wide public ready to his hand, should go forward in the next few years to signal achievements.

This condition is predicated on several factors. The industry finds itself the most favored in the world because of its freedom from curbs, the rich reservoir of talent that has been growing here since the most gifted musicians had to flee Europe; the unique size of the public which it can draw upon for its patronage. Cheaper processes of reproducing scores also have been perfected.

Nowhere else in the world have nationwide campaigns to enlist millions in music-making grown up in such unparalleled numbers.

Our symphony orchestras are the world's largest and best. Our school music has been developed to the point where hundreds of thousands of young people play instruments and receive instruction on them—and as many or more sing in vocal organizations—providing the world's greatest market for music. An army of alert music teachers and supervisors, club men and women aid such endeavors.

Radio Aids

Our radio industry—the greatest in the world when measured either by the revenues disbursed for talent or by the size and volume of programs—is so lavish a user of music (employed by some 80 or 85 per cent of all programs) that controversies have arisen as to the means of rewarding the composers adequately. Contests aid young artists to crack the tough portals of musical careers.

It is surely not necessary to point out that, along with the growth of the music public through instruction in the schools, courses in "appreciation" sponsored by daily newspapers, campaigns for the sale of gramaphone recordings, musical information "quizzes" on the air, campaigns of education conducted by opera companies, orchestras and concert managements, have bombarded the average citizen to such an extent that he is, potentially, the most receptive in the world to the offerings of the publishers, provided the price of these wares can be adjusted to his ability to pay.

Home Music "Coming Back"

For a time radio, the gramophone and even the sound films provided competition with the publisher of music. The radio had two effects — for while it plugged songs and thus promoted some sales for a while, it also limited the life of a song by ceaseless repetition. As a result a "hit," which in the old days sold up to a million or more copies, is fortunate today to sell 200,000.

In recent years, however, the piano has been "coming back" as a household instrument, as attested by the increasing sales of instruments and also by that of piano music. The reason is, perhaps, that the radio has also made the piano literature more familiar to listeners, causing them to emulate what they have heard. Thus, it is possible that the classics of music, which sell slowly for over a long period, are relatively more stable against competition of recorded or broadcast music.

However, the gain of the piano has also been owing to campaigns to promote "amateur" music-making by teachers, schools of music, musical foundations, instrument makers and music dealers. Some of the latter, for example, now give a limited free course of instruction with each piano purchased. The piano class idea, economical of time and costing little in tuition, has also proved popular.

While the radio in the long run cut down much of the bulk of sales of sheet music, especially the "popular" sort, this has been offset by the tremendous growth in sales of music of all grades of difficulty suitable for small ensembles in schools and the home. Carl Fischer, Inc., one of the leaders in the field, reports that it is selling more orchestra and band music than it has ever done. Not only have the new practical courses in instrumental playing and singing produced a vast school market, but many of these students, when graduated, form small ensembles of their own, choral or instrumental, and play or sing in their own homes.

This amateur movement has vast possibilities for the future. It marks America's returning to the good old days when song welled from happy hearts.

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Albert Reiss Dead in Nice

Word has been received here of the recent death in Nice, France, of Albert Reiss, German operatic tenor. Following appearances in Wiesbaden, Posen, Munich and Königsberg, Mr. Reiss made his Metropolitan Opera debut in 1901 and remained with the company until 1922. He created many roles, including Wenzel in the Metropolitan's first performance of Smetana's Bartered Bride, and was noted for his vivid characterizations of his Wagnerian roles. With David Bispham, Mabel Garrison and Lucy Gates, he produced and sang in Mozart's Bastien and Bastienne and The Impresario which led to the organization of the Society of American Singers. Mr. Reiss is survived by his daughter, Mrs. Louis Bachner, wife of the New York voice teacher.

the United States Into Golden Age of Music"

Schools and Conservatories See New Academic Achievements

(Continued from page 3)

Two factors are said to be responsible for the present situation which exists in the face of a critical national condition.

With many students and instructors within the age limits of the unprecedented military draft, there is nevertheless apparent an interest in musical affairs. This has pyramided within the past decade.

Present industrial conditions, which are similar to those extant during the World War, are also an important determining agent. Renewed industrial activity has always has a corresponding increase in artistic life and students in such circumstances turn to teachers who can provide this.

Reports to the Musical Courier indicate that private teachers are facing a boom period. Many new studios will be opened while private teachers of long experience expect vastly increased activity.

Educational Status Rising

The primary factor governing this situation is the rise in the educational status of music. For some years colleges were content to permit students to take music courses as electives. There existed college glee clubs and choruses and bands and orchestras. Small credits were given for students enrolling in such groups and in many instances such activities were regarded as extra-curricula. Particularly in the cases of resident colleges where some such activity was provided as a medium of contrast for the more exacting language, mathematics and scientific courses.

The next move was the granting of a degree with music considered as a college "minor." In some of the larger universities for example, the bachelor of science degree was awarded with music regarded as a secondary factor. The natural progress of this was finally the award of the science degree in music and some of the first teachers in our colleges obtained their posts with the B.S. degree and were assigned to the music courses because of their having taken music work.

But recognition of music as of primary importance was slow to come. From the science degree, the arts division later acknowledged the existence of this sister-art and credit was grudgingly awarded.

At long last, however, the bachelor of music degree was created and the educational authorities in many states finally permitted it to be awarded. Colleges and universities which had had musicians on their staffs then devised a more catholic curriculum and within the past few years the enrollment of music students in their own distinct division has steadily increased.

From Syracuse University, for example, where the school of music is part of the College of Fine Arts and one of the most important factors in the university's educational program comes word that its largest enrollment in history is expected.

On the other side of the continent, at the University of Washington, similar conditions are reported.

Recognition of local conservatories and schools of music as educational institutions has also been accorded by the state authorities. For example the New York College of Music is probably the oldest such to be given the authority to award degrees in music. The Juilliard School and Institute of Musical Art, the Curtis Institute in Philadelphia, the Eastman School of Music, which started as a school of the University of Rochester, the Philadelphia Conservatory of Music, the Peabody Conservatory in Baltimore, the Minneapolis College of Music, the Cleveland Institute of Music, Oberlin Conservatory of Music, the Chicago Musical College, Lawrence College Conservatory of Music and the Cincinnati Conservatory of Music are illustrative of how this movement has grown. The list today is almost endless.

Now many of these schools not only award the bachelor degree but the master of music has taken parity with the master of arts award. Although many institutions grant the doctorate as purely honorary, the next step will be the placing of this degree on the same status with the doctorate in philosophy.

Similarly, while many universities have admitted music into their curricula for undergraduates, there has grown up a demand for more advanced instruction and the post graduate schools in many instances are now offering such courses.

In order to carry out this movement, teachers are being grounded in early essentials and teaching certificates are also offered by many schools and colleges.

It has been estimated that there are now engaged in actual teaching in schools and colleges in this country more than 15,000 persons who are working in classrooms or holding supervisory positions.

That the teachers themselves are occupying key posts in the spread of this movement is shown repeatedly by the conferences of the National Association of Schools of Music which is now headed by Dr. Howard Hanson. Full membership in this organization is limited to schools of collegiate grade but some are granted junior college status and the organization is studying preparatory schools with a definite ranking of these in mind.

114 Schools in N.A.S.M.

The last report by Dr. Hanson showed 114 schools holding membership, of which 78 offered courses leading to the bachelor of music or the bachelor of arts degrees in music. This has happened within the last fifteen years for the organization was not founded until 1925.

The criteria used in determining eligibility for membership in the organization concerns equipment, faculty, organization, student body and curricula which are determined by the visitation of an examiner or group of examiners who then present their findings to a commission on curricula and membership. On recommendation of this commission and the executive committee of the association, the member schools then vote at the conventions on admitting new applicants.

Only schools giving "evidence of permanence and stability" and having authority to grant degrees and possessing faculty and equipment capable of maintaining the standards of the association are granted full membership.

Another factor which is enhancing the attraction of our schools of music and college courses is the presence here of many noted composers and teachers who formerly conducted their seances solely abroad.

Recognition of this trend occurred a few weeks ago when the award of the Prix de Rome scholarships were announced. It was stated that the winners might hold their awards in this country this year instead of traveling to music centers abroad.

Colleges and schools of music have been quick to take the advantage of the opportunities afforded by the influx of such noted teachers and many conducted master classes during the summer and will hold regular assignments this fall.

With full recognition accorded the American composer and with native musicians and artists occupying leading posts in musical activities in this country, it is to be expected that more and more of our youth will be attracted to musical careers and the preliminary announcements of the educational institutions evidences this.

WHEN MUSIC CAME TO AMERICA. Vitya Vronsky and Victor Babin visit the Santa Barbara Mission founded in 1786, an early center of music in America. With the Rev. Father Clement, O. F. M., the pastor, the duo-pianists are inspecting an old piano brought to California via the Cape eighty years ago.

The Relation of American Composer and Publisher

By ROY HARRIS

A lasting composer-publisher relationship must be robust and tough-rooted in mutual confidence, candor, understanding and loyalty. The composer must be realistic in attitude toward his publisher. He must realize that his music will only be published for one or both of two reasons: profit and prestige. He must also realize that a composer's prestige is not necessarily prestige for his publisher. The performance of a symphony by a major orchestra brings little prestige indeed to a publisher until it becomes repeatedly performed by major orchestras with conspicuous success and copious comment from the press and educators concerning its cultural significance to contemporary society.

ROY HARRIS
One of the eminent American composers whose works are published by G. Schirmer, Inc.

The composer must also understand his own objectives. If he wants to be a "profit" composer, he must know his market and produce a saleable product. He must accept his work-a-day hire with the satisfaction that his efforts are for the time being part and parcel of that stream of traffic which sustains publishers, teachers, and voluminous social programs touching the lives of many people. He may even help sustain the historical development of music by incorporating into his pieces the most practical principles of prestige music. So, with years of alert discernment and sustained effort, a *profit* composer can build a strong, loyal commercial relationship with his publisher.

The "prestige" composer must be equally realistic. He must not expect to make much money He must reap his satisfaction from the fascinating experience of following an aesthetic conviction to its logical conclusion, a life-time indulgence. He must produce such uniquely distinguished work that enough controversy is aroused to warrant a publisher's long-range support. And such work cannot be fished for or pieced together with crumbs from many tables. It must be a work-a-day norm which occurs with such regular frequency that a publisher can with some confidence invest in a career.

In this way a few prestige composers gradually become profit composers. Through mutual understanding, confidence in and loyalty to their publisher, they achieve the happy state of becoming a profitable venture while realizing their egocentric dreams.

Los Angeles Hails Hollywood Bowl Gain As Harbinger for '41

Attendance Record Increases 77,000—Schools and Teachers Report Larger Registration for New Season — Artists Honor Gatti's Memory

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Although the musical season opens somewhat later here than in the East, indications are that 1940-41 will show a marked improvement over the preceding season. The Hollywood Bowl series, invariably a good pointer, had an attendance increase of 77,000, and showed a $23,000 profit. Conservatories and colleges, without exception, report increased advance registrations.

The Samoiloff Bel Canto Studios and Opera Academy began its fall term on Sept. 9, following the return of Dr. Samoiloff from master classes in Portland and other cities of the Northwest, with a faculty of Constance Piper, repertoire coach; Gail Kurtz, assistant teacher; Elaine Biggs, accompanist; Frank P. Memoli, Italian; Marguerite Gerard, French; and Vladimir Rosing, acting.

Andres de Segurola has had a very busy summer, including preparing Deanna Durbin, Universal Pictures star, in new vocal items for forthcoming roles. He anticipates a particularly active fall season.

From Lillian Goodman's studios there is news of increased fall registrations. Twelve-year-old Olive Major, who came with Mrs. Goodman from Chicago, has been signed by Eddie Cantor.

A group of Ethel Leginska's artist students are preparing programs for fall debuts. Much interest is being stirred by Leginska's continued study classes for the 32 Beethoven Sonatas, alternating with classes for concerti and general repertoire.

Ernst Toch has been selected to fill the Alchin Chair of Music, teaching elementary and advanced composition, by Max van Lewen Swarthout, director of the University of Southern California School of Music. Pauline Owen has been added to the faculty of the George Pepperdine College, and Russell N. Squire, head of the music department, reports that over half the school enrollment is interested in music courses.

Advance registrations at Occidental College are very encouraging. Wilbur Chenoweth and Siegfried Schirbau have been added to the faculty headed by Walter E. Hartley and Howard Swan. Registration at Pomona College begin Sept. 16, but advance inquiries have proven highly encouraging this year, according to Miriam Carlson, secretary of the music department.

Artists Honor Gatti-Casazza at Hollywood Services

HOLLYWOOD.—Honoring the memory of Giulio Gatti-Casazza, former General Manager of the Metropolitan Opera Co., services were held on Sept. 11 in the Church of St. Ambrose by members of the Metropolitan Opera Club of California. A eulogy to the achievements and character of the impresario was delivered by Andres de Segurola.

Mario Chamlee sang the Bizet Agnus Dei, and Margaret Matzenauer sang O Save Me from the Bach St. Matthew Passion, with E. Power Biggs at the organ. Ushers were Marek Windheim and Wilhelm von Wymetal. Earl Lewis, treasurer and assistant general director of the Metropolitan, was present.

Composed entirely of former members of the Metropolitan now resident in California, the Club is headed by Richard Hageman, president, Grace Moore, vice-president, and Andres de Segurola, executive secretary. Among the members are Marion Talley, Gladys Swarthout, Mariska Aldrich, Kathleen Howard, John McCormack, Adolph Bolm, Alfred Hertz and Tito Schipa. R. D. S.

(*Other Hollywood news, page* 34)

Baltimore Welcomes the Return Of Many Students and Artists

By GUSTAV KLEMM

BALTIMORE, MD.—Present indications point to a musical season that in the number, variety and high quality of the concerts and recitals booked will be a good cut above any observed here in recent years. All of the regular fixtures of past seasons will be back again, plus a number of artists and organizations new to the city.

The Peabody Conservatory of Music and leading studios of music report a healthier interest than for some years past. Otto Ortmann, director of the Peabody, expects a heavy enrollment and announces a new supplementary course, "The History of Opera," to be conducted by Dr. Ernst Lert, head of the opera class. This will be a "scholarly" course, with musical illustrations by students. Mr. Ortmann will soon announce the successors to J. C. Van Hulsteyn and Bart Wirtz, both of whom withdrew from the Peabody faculty last spring.

The season of the Baltimore Symphony Orchestra will have an added concert, thanks to the enterprise of Frederick R. Huber, director of Municipal Music, who secured the needed appropriations from the city's fathers. This extra concert, under the direction of the orchestra's permanent conductor, Howard Barlow, will open the group's season on the Sunday night between Christmas and New Year. The program will be compounded of music suitable to the season and will include several novelties, one by a distinguished American composer.

FREDERICK R. HUBER,
Municipal Director of Music, Baltimore

National Forces to Visit

The National Symphony of Washington, Dr. Hans Kindler conductor, will return to Baltimore for a season of seven concerts. On November 5, the soloist will be Sergei Rachmaninoff; on November 26, Kirsten Flagstad; on January 7, 1941, Stravinsky will be guest conductor and on January 21, the young violinist, Virovai, will be soloist. There will be no soloist on February 11 while on March 11, Mahler's "Lied von der Erde" will be given with Suzanne Sten, soprano, and Hardesty Johnson, tenor, as soloists. The soloist for the final concert on April 1 is not definitely known at this writing.

The Albaugh Concert Bureau—headed by William Albaugh, dean of this city's concert bookers—announces four important attractions constituting one course, with Nelson Eddy, who is not on the regular course, scheduled for March 14. The four attractions on the course are Don Cossack Chorus, October 11; Monte Carlo Ballet, November 18; Mischa

(*Continued on page* 30)

GLADYS SWARTHOUT, Metropolitan opera star, received the coveted Hollywood Bowl cup for breaking the season's attendance record at the Hollywood Bowl when she sang the title role in Carmen. Beside 24,019 paid admissions, more than 500 persons were turned away. The soprano is shown here with Mrs. Leiland Atherton Irish (right), Executive Vice President and Secretary of the Southern California Symphony Association, who made the presentation.

Metropolitan Head Tells of $225,000 Outlay for New Plans

George A. Sloan, Industrial Magnate, Who Led Million Dollar Drive for Opera, Named President—Theatre Renovated

George A. Sloan, who directed the recent million dollar drive of the Metropolitan Opera Association, has been named president to succeed the late Paul D. Cravath. Cornelius N. Bliss, chairman of the board of the association, made the announcement on Sept. 12. Mr. Cravath died on July 1.

Mr. Bliss also revealed that Allen Wardwell has been chosen chairman of the executive committee and Samuel W. Reyburn elected to the board. Mr. Sloan has been chairman of the executive committee since March 2, 1939.

At the board meeting which elected the new officers, memorials for Mr. Cravath and Giulio Gatti-Casazza, former general manager who died in Italy on Sept. 1 were adopted.

Renovations in House

Mr. Bliss announced that $225,000 has been spent improving the opera house, for new costumes and for new scenery for several productions contemplated this season by Edward Johnson, general manager. The season opens on Dec. 2. The house has been recarpeted; it has a new curtain, copied after the famous gold curtain installed in 1903. The grand tier boxes have been removed and seating rearranged in their places, and new anterooms provided.

A new broadcasting booth has been installed and the lobbies, vestibules, staircases and corridors repainted, Mr. Bliss added. Backstage, modern plumbing has been installed in the musicians', ballet, chorus and individual dressing rooms.

He also disclosed that appropriations have been made "for new productions" but would not state what they were, contenting himself with the statement that these will "insure a season that will not only bring new interest in the production of old favorites, but will permit a broadening of the repertoire."

"It is our hope," his statement concluded, "that the Metropolitan will now enter a new era of increasing enjoyment and service to the people of the community and the nation."

Appointment of Homer Wickenden, who recently resigned as general director of the United Hospital Fund, as director, was announced by the Metropolitan Opera Guild.

Mr. Sloan holds directorships in the U. S. Steel Corporation, Bankers Trust Company, Cotton-Textile Institute, Goodyear Tire and Rubber Company and other corporations. He was named Commissioner of Commerce by Mayor F. H. La Guardia of New York last June and also is chairman of the Mayor's Business Advisory Committee.

Institute of Musical Art Will Hold Scholarship Hearings

Registration of students at the Institute of Musical Art of the Juilliard School of Music will take place from Sept. 23 to Sept. 30. Former students must register on Sept. 23 and 24, new students from Sept. 26 through the 30th. Preliminary scholarship auditions will be held on Sept. 23-24 with final auditions on Sept. 25. All applications for these scholarships were filed before July 1.

Of 3. Voc. II. ALTVS.
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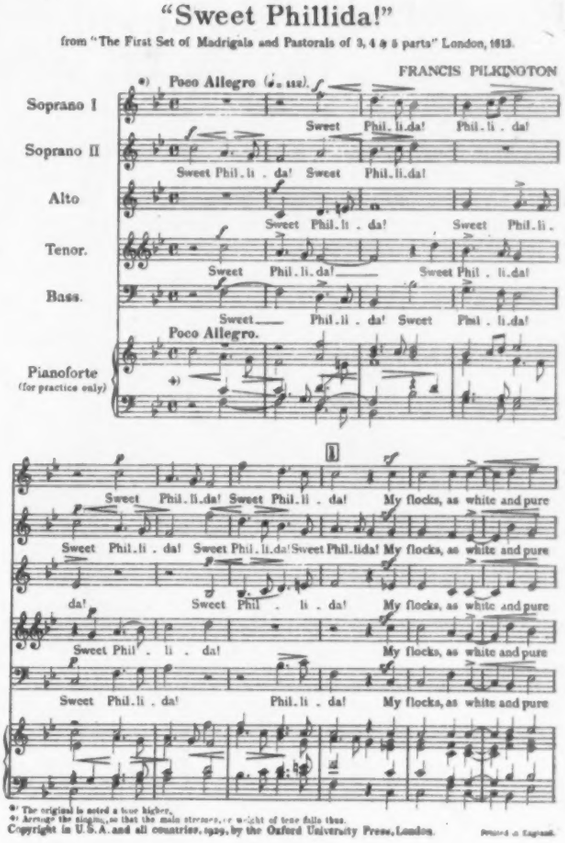
ſelfe, you ſee :||: who ſets my loue on ſuch a peeuiſh elfe. who ſets :||:
on ſuch a pee uiſh elfe.

A page from Bateson's First Set of Madrigals

Madrigal Singing Takes Root In America

EVOLUTION OF THE MADRIGAL.

At left, a page from Bateson's First Set of Madrigals; at right, a modern version of Francis Pilkington's Sweet Phillida. Note that only one part is shown in the early manuscript at left, as is the practise, for example, with individual parts in a string quartet. Choral music today, as shown at right, gives all parts. Interesting to note also is that the measures in the early manuscript are not marked out. Each person participating in a madrigal was on his own and relied entirely on the group rhythm to hold his part.


"Sweet Phillida!"
from "The First Set of Madrigals and Pastorals of 3, 4 & 5 parts" London, 1613.
FRANCIS PILKINGTON
Poco Allegro
Soprano I
Soprano II
Alto
Tenor.
Bass.
Pianoforte
(for practice only)
Sweet Phil. li. da! Phil. li . da!
Poco Allegro.
My flocks, as white and pure
Copyright in U.S.A. and all countries, 1929, by the Oxford University Press, London.

By JOHN MAGRO*

The madrigal, in its highest form, is a product of the English home during the thirty years before and after 1600. This was a period of expansion and development in Europe, and especially in England where the newly-rich vied with the nobility and gentry in including music among the many luxurious features of their great houses which were now being built on a scale and in numbers never before seen in the history of England. This was also the period that saw the founding of the Jamestown Colony and later, the settlement of Plymouth in America—the New World.

As music shared in this expansion and prosperity, an insatiable demand for a better type as well as a larger quantity of secular music came into existence—and with it, the madrigal in its highly developed form.

Originally the madrigal came from Italy. Dante's friend, Casella, was one of the first notable composers of the early madrigal, which unlike most of the choral music of the period was not a mere addition of free parts to a fixed part, but was free in every part. However, it is not until about 250 years later when Adrian Willaert, the real father of the madrigal, appears that the true form of the madrigal is established.

In this century, 1450-1550, "the Century of the Netherlands," emerge the names of Verdelot, Arcadelt, Waelrant, and Lassus, to mention only a few of the leading composers of the Flemish school which, in turn, was to influence madrigal writers everywhere. Thus the names of Guerrero in Spain, Jannequin in France and Hassler in Germany, emerge as the important madrigal writers, while in Italy, Gabrieli, Palestrina, Gagliano, Monteverdi and Frescobaldi assume the lead in writing musical compositions under the madrigal heading—a re-emergence of the word from its designation of a type of lyrical poetry to that of its original musical meaning, as used in the late thirteenth and early fourteenth century.

England Perfects the Form

The Italian school, however, did not long maintain the traditional madrigal form and attributes of contrapuntal writing and freedom from vocal as well as instrumental accompaniments. Monteverdi, for example, wrote madrigals with solos and accompaniments—really incipient choral cantatas. So, for the madrigal in its perfectly developed form, as it flourished, and as we know it today, we must turn to England.

The madrigal singing habit in England began, so to speak, with Nicholas Yonge, whose English translation of a collection of Italian madrigals, published in 1588 under the title of Musica Transalpina, was very popular, and had a great influence on the English composers of the day. Other collections were translated from the Italian as well as the Flemish, only to be soon followed with madrigals by English composers.

THE NEW ENGLISH SINGERS OF LONDON, pioneers in the modern revival of the madrigal.

The activity of the English composer of this period can be gleaned from the fact that over 2,000 madrigals were written in the fifty or sixty years in which madrigals flourished in England; while the quality of these madrigals not only equaled but in many instances surpassed their Italian and Flemish models.

These writers, to mention some of the leading ones, were Thomas Morley, William Byrd, John Dowland, Orlando Gibbons, John Wilbye, Thomas Weelkes, and Thomas Campion—a galaxy of names such as England has never seen before or since—and each writing music, which in its perfection, was equal to the best drama, poetry, or prose of the period.

Among the best-known madrigals representative of these writers are: "This Sweet And Merry Month" (Byrd)—"Weep You No More, Sad Fountains!" (Dowland)—"Now Each Flow'ry Bank" (Gibbons) — "Clorinda False, Adieu!" (Morley) — "Cease, Sorrow, Now" (Weekles)—"If Love, Love Truth" and "The Silver Swan" (Campion)—"Fly Not So Swift, My Dear" (Wilbye).

Unknown in Colonial America

In Colonial America the madrigal was possibly not even known. At any rate, there is not a single Madrigal Society listed in Lahee's Annal of Music in America from 1720 to 1920. There may be several reasons for this. First, because the colonies came into existence at the tail-end of the madrigal period; second, because the colonies were, at any rate, too busy felling trees for shelter to participate in the composing and singing of madrigals; and third, because madrigal singing in England was not a popular vogue. It was widespread, to be sure, but only among the newly-rich, nobility and gentry where chamber music had become as much a sport as backgammon or bridge today.

Indeed, it had so much become the fashion that in many of the new homes

(*Continued on page* 23)

*John Magro, the author, who is a Harvard graduate and an amateur cellist in a string quartet, is with the New York publishing firm of Carl Fischer, Inc.

Rosenthal, "Titan of Keyboard," Finds Living Music Today

At Seventy-Eight, with a Glamorous Past Behind Him, Virtuoso Looks Forward to the Future's Great Music

Rounding out three-score-and-ten years of appearances before the public this year, the seventy-eight-year-old piano virtuoso Moriz Rosenthal is more than merely the dean of present-day musical artists; he is in a very literal sense an ambassador from one great world of music to another. For the dynamic "little giant of the keyboard" who is still mounting concert platforms with his old energy and playing with his old fire was born only three years after the death of the classicist Spohr and in the same year that one of the fathers of modern music, Debussy, arrived on our planet.

His career spans the heyday of the waltz and that of La Conga; he saw Brahms, Wagner, and Ravel attacked as musical revolutionaries and later accepted as classics; he listened to Franz Liszt himself play his Hungarian Rhapsody and fifty years later suffered through hearing it swung. Making his bow as a child prodigy when barely eight years old, this last of the pianistic Titans has in seventy years taken his place before the public over three thousand times, and has witnessed from a perspective no single other person has ever had, the progression of music from its traditional past to its exciting present.

Virtually all the outstanding events of Moriz Rosenthal's career have been coincidental with important dates in the history of music. The year 1875, for example, in which the then thirteen-year-old pianistic phenomenon came to Vienna to study with Rafael Joseffy, saw the premiere in Paris of the last of the great operas untouched by the Wagner influence, Bizet's Carmen. When the following year Rosenthal was appointed court pianist to the King of Romania and then brought to St. Petersburg by Czar Alexander II, the first symphony of Brahms, last of the immortal three B's of the classics, was given to the world, and in Bayreuth Wagner's towering Götterdämmerung was first performed.

American Debut Feted

In 1888, the year Rosenthal made his American debut at Carnegie Hall with an unknown young violinist named Fritz Kreisler as assisting artist, Cesar Franck completed the D Minor Symphony, attacked at first, now unassailably popular. When the pianist returned to these shores in 1906, after a decade's absence, music was being used for the first modern instance as a political instrument, with the writing of Rimsky-Korsakoff's monarchic satire, Le Coq d'Or. When in 1912 Rosenthal became court pianist to Franz Josef of Austria, musical radicalism was exploding again with the publication of Schönberg's "experiments in dissonance," Five Pieces for Orchestra, and the composing of Stravinsky's Rites of Spring, with its widening of the boundaries of tonality. The year that preceded Rosenthal's Golden Jubilee of public performances in America was the one that ended the chapter of America's musical history that included on one hand Henry Hadley and on the other George Gershwin.

Not only were dramatic pages in music's annals being written while Moriz Rosenthal was amazing the world with his formidable playing, but Rosenthal himself was a ring-side witness to the writing of many of them. Liszt was his teacher, and he knew Brahms, Wagner, Rubinstein, Johann Strauss, Franck, von Bülow, Saint-Saëns, and Massenet as intimates. In 1903 he was a member of the musical jury that awarded the Prix Diémer in Paris, serving with Saint-Saëns, Massenet, and Paderewski. The first pianist to play the waltzes of Johann Strauss on the concert stage, he was a familiar figure at the Wednesday evening soirees when the musically elect of Vienna would gather at the Waltz King's house. At one of these gatherings, when he played his own Carnaval de Vienne, based on themes from Die Fledermaus, Strauss urged his guests to lift their glasses "To Rosenthal, let us drink the health of a genius!" Similarly, the score of Albeniz' Alhambra Suite is inscribed in the great Spanish composer's hand, "To Moriz Rosenthal—the greatest of all great pianists."

Famous Debates of Musicdom

Being an insider in the intimate circles of music's brightest names gave Rosenthal a front seat at many famous musical disputes. For example, he contends that Liszt was profoundly influenced by Chopin, though he always disclaimed it and tended to belittle the Polish master both as pianist and composer. He declares that the first time Liszt heard Chopin play he was overwhelmed, and retired not only to work at music, but read Homer, Dante, Shakespeare, and the Bible, so that he might develop his individuality within range of Chopin's.

A constant table-mate of Brahms in the cafes of old Vienna, Moriz Rosenthal was likewise a spectator at some of the controversies of that master's career, and is probably the only notable of the time whom the composer, noted for his ironic wit, never publicly insulted, "possibly," says Rosenthal, "because he knew I had something of a reputation for sarcasm myself!"

Rosenthal was invited by Brahms to the Tokünstlerverein, the Viennese musicians' club of which the composer was president, after he had publicly performed for the first time in Vienna Brahms' Variations on a Theme of Paganini. While the composer was at work on his D Major Symphony, Rosenthal was at a table with him in a cafe. It was a period when one of the most influential critics was Julius Epstein, member of the Verein, professor at the Vienna Akademie, and arch-conservative. Someone came over to the table where Brahms sat with his pianist disciple, and asked him for a hint of what the new symphony would be like. "Well, I can tell you one thing," said Brahms, "it will never please Julius Epstein."

Wagner and Chopin

Comparing Wagner with Chopin, Rosenthal submits that the lyric dramatist is like "a man who now and then hits the jackpot," while Chopin is "a kind of super-Vanderbilt whose income arrives regularly." To the question of whether he ranks Chopin as a greater composer for the piano than Beethoven, he replies, "No. Together they are the highest summits of piano music. To me the difference is this: Chopin died at 39 and Beethoven at 57. Chopin never knew how really great he was and he had by no means said all he had to say."

Recalling how many of the great composers he knew—particularly Brahms, Wagner, and Franck—were regarded as too radical by contemporary critics, Rosenthal is much more tolerant of new works than are most musicians of established reputation. It is his opinion, however, that most of the "flaming revolutionaries" of today's music are really far from being that. There are elements in Chopin's music, he declares, which are still not completely understood by casual students of that composer, and which anticipate the so-called startling devices of the modernists: the use of dissonances and radical harmonies, atonality, and unconventional treatment of chords.

Rosenthal admits he tires of the "bad weather" in Debussy's work, the "stones of sound rather than the bread of melody" in Ravel, but he respects their importance, as that of Stravinsky and Shostakovitch, in music's development and unfolding. Unlike most representatives of a great era that is past, he does not hanker for the "good old days," but looks steadily forward. "Great music," declares Moriz Rosenthal, "is not all in the past. At any time, a Chopin or a Beethoven may emerge, and no matter what form or style of music is then in favor, his genius will make it great."

Old vs. New Schools

Asked to discuss the differences between the older and newer schools of pianism, Mr. Rosenthal is quick to answer "There is no such thing in existence as a new school of piano playing. The mere fact that one has not studied with Liszt, that one has never heard the Chopin school, that one never has been privileged to listen to Anton Rubinstein, is a colossal drawback. In its hopeless negativeness, it can constitute no claim to distinction or greatness, as some may think." In the veteran Polish virtuoso's review of pianistic history, Liszt, Chopin and Rubinstein are the great triumvirate—Liszt for his introduction of great or-

(Continued on page 10)

MORIZ ROSENTHAL

was a member of the jury that awarded the Prix Diémer in Paris in 1903. The jury included, seated left to right, Saint-Saëns, Dubois, Massenet; standing, left to right, Lavignac, Chevillard, Rosenthal, Pugno, DeGreef, Paderewski, Planté, Bourgeat, Wormser and Philipp. Inset Louis Diémer, donor of the prize.

THE PIANISTIC TITAN

putting the finishing touches on his memoirs, which will have many interesting references to his famous friends including Liszt, Brahms and Rubinstein and which are soon to be published in a translation by Leonard Liebling.

MEN and FORCES: IN SOUTH AMERICA:

Their Role In The Cultural Interchange With Our Nation

By LAZARE SAMINSKY

OUR MUSIC BELOW THE EQUATOR

Performances of the contemporary music of the United States in South America have greatly increased of late. In the recent concerts and lecture-recitals of Lazare Saminsky given at the universities and other institutions of Argentine, Uruguay and Brazil—to quote only one instance—works by the following U. S. living composers were presented:

Orchestral works by Roy Harris, Robert McBride, Bernard Rogers, Deems Taylor, Emerson Whithorne and Mr. Saminsky.

Works for piano, violin and other instruments—by Roger Sessions, Otto Luening, Richard Hammond, Aaron Copland, Howard Hanson, Isadore Freed, Mary Howe, Horace Johnson, Leo Ornstein, Douglas Moore and Randall Thompson. Songs by Frederick Jacobi, Roger Sessions and Emerson Whithorne.

All arrows point to a coming tremendous musical interchange between the countries of the American hemisphere. And the most alert among our own leading organizations—not only progressive groups such as the League of Composers, the Coolidge Festivals, *et al*, but even the necessarily conservative centres such as publishing houses—try to fall in with the coming avalanche of musical interchange with Latin America. Carl Fischer, for instance, lined up a great number of outstanding Latin American composers for their educational series "Masters of Our Day"—Villa-Lobos of Brazil, Juan José Castro, Jacobo Ficher and Juan Carlos Paz of Argentina, Pedro San Juan and Alejandro Caturla of Cuba, etc. And this is only a beginning.

If the great stream of communion is to be kept from swiftly degenerating into a chaotic, valueless "free for all," and an orderly, intelligently directed interchange sustained, it is necessary to describe with precision the points of importance. The United States should make their chief articles of import, so to speak, (a) the folklore of South America; (b) the discoveries of its scholars of their extremely valuable finds in the domain of pre-Columbian music; (c) the works of the younger composers of South America. The latter point is of the greatest significance since the active young forces are bound to play a dominant role in the creating of a *balmy musical climate* in the Americas. The performance and particularly, the publication of the best South American works here, should go a long way in intensifying the all-important mood of comradeship between the musicians above and below the equator.

LEADING BRAZILIAN MUSICIANS
photographed with Lazare Saminsky after his lecture on American music at the Society of Artists in Rio de Janeiro. Standing, left to right: Dr. Itiberê da Cunha, music editor of Correio da Manha; Oscar Lorenzo Fernandez, composer; Dr. Luiz Heitor Corréa de Azevedo of the University of Rio. Sitting: Lisa Peppercorn Bauer, pianist and writer on music; Margaret E. Steward, local teacher and musicologist, and Mr. Saminsky.

* * *

The Folklore. As to the work done by the leading folklorists of South America, the fact is that this toil is going on in corners so quiet and by people so utterly retiring and unobtrusive that their work eludes the awareness of even the local musicians, to say nothing of our own North Americans.

My recent trip to South America was evoked by invitations to conduct symphony concerts and to lecture on North American music at their universities; but also, I was interested to find whatever is available of the oldest chants of Argentina and Brazil. There are a number of very excellent and well-informed musicians, in both Buenos Aires and Rio de Janeiro, who insisted that *such chants do not* exist, that no work to discover them is going on, that it would be a waste of energy to look for such. I persisted, however, and finally found the men and their work.

Of the leading folklorists of South America, the men who are doing splendid work of historical research are Professor Carlos Vega, chief of the folklore section at the Argentine Institue of Literature and author of remarkable books on pre-Columbian dance and music, and Dr. Luiz Heitor Corréa de Azevedo, an eminent musicologist, critic and professor of Brazilian musical folklore at the University of Rio de Janeiro and National Academy of Music. Dr. de Azevedo does also much valuable work in organization, directs various performing societies, edits the compositions of Brazilian masters of the past, such as the chorales of Father Garcia, Carlos Gomez, etc. This indefatiguable young musician is one of the best friends, our country and its music has below the equator.

A REPRESENTATIVE GROUP OF YOUNG URUGUAYAN COMPOSERS
photographed with Lazare Saminsky before his lecture at the University of Montevideo. Standing, left to right: Vicente Ascone, Carlos Estrada and Eric Simon. Sitting: Dr. Francisco Curt Lange, director of Instituto Interamericano de Musicologia, and Mr. Saminsky.

Speaking of our friends in South America unknown to us, I do not wish to pass by a scholar and one of the finest Latin American writers on music, Dr. Leopoldo Hurtado. He couples important work for the municipality of Buenos Aires with lectureship in aesthetics and history of music. He is one of the most informed writers on modern music and in his books and lectures Dr. Hurtado disseminates much information on the present music of the United States.

The Younger Composer of South America

As can be expected, our knowledge of what is going on in the present day music of South America is limited to the few composers who have been fortunate enough to become known here in spite of the slow march of inter-American communion.

We know, of course, and to our delight, very well, Villa-Lobos of Brazil, but have little inkling of such an outstanding Brazilian as Oscar Lorenzo Fernandez, director of the Brazil Conservatory, author of a great list of colorful and intensely national orchestral and chamber works, his Afro-Brazilian "Batuque" or "Trio Brasilero," for instance.

We know well the compositions of the brilliant Juan José Castro of Buenos Aires, premier composer of Argentine and conductor of the Colon Opera House, but know next to nothing of his highly gifted brother José Maria Castro, of Jacobo Ficher, one of the best composers of Argentine and a musician of rare competence and talent; or of Juan Carlos Paz, the militant radical and organizer of the "Nueva Musica" series.

Over Uruguay there lies a veritable veil of darkness, and the only thing that comes to our memory, is the valuable "Instituto Interamericano de Musicologia" in Montevideo and its versatile and eminent director Dr. Francisco Curt Lange

(*Continued on page 10*)

Lazare Saminsky, New York composer, conductor and author of Music of Our Day, has recently returned from a concert tour in South America where he conducted American orchestral works and lectured on "New Music of the U. S." Mr. Saminsky, author of several stage works, five symphonies, many songs and choruses, is one of the directors of the League of Composers, musical director of the Three Choir Festival of New York, etc.

Kramer Finds Upturn In Demand For "Best" Music

By A. WALTER KRAMER

Managing Director, Galaxy Music Corporation, New York

At a time when many observers of the musical scene lament the fact that the sale of music has been so greatly reduced in recent years, giving as the reason for it, chiefly, the public's preoccupation with various forms of mechanically reproduced music, I am happy to offer a note of optimism.

This is not an offhand expression, but one arrived at after careful consideration. By this I mean that I have during the last four and a half years, made a study of the public demand for new music and am convinced that there is today an upward swing. To be sure, the sale of concert songs, and other songs, too, is not what it was twenty years ago, when what must be regarded as an all time "peak" was reached. But I firmly believe that a song of genuine quality will exert its appeal today quite as potently as ever and that it will find not only listeners, but purchasers.

An ever-present problem confronts the publisher of concert music. That is, to issue music that has a meaning for music-lovers and at the same time have a high standard of quality. Many musical folk claim that this is impossible, maintaining that so-called "better" music can only appeal to cultivated musicians and music-lovers. The record, however, is sufficient proof that this is not so. For the best American concert songs, those that have lasted over the years and are still sung today, are all distinguished by both appeal and quality.

Sponsor New Composers

Since my entry into the publishing field in 1936, I have had the privilege of introducing quite a number of songs which have made a place for themselves on the programs of celebrated singers, and I insist that their success is based on what the songs had to offer. By this I wish to say that this has not been dependent solely on their composers' reputation. For Galaxy Music Corporation has not confined itself to publishing songs only by known composers. Among its issues are to be found, to be sure, many by such well known song composers as Richard Hageman, Frank LaForge, Marshall Kernochan, Richard Kountz, Edward Harris, Gena Branscombe, Winter Watts, Powell Weaver, Gustav Klemm, Elinor Remick Warren, Walter Golde, William J. Reddick, Daniel Wolf, Russel Wragg and others. But it has also introduced many new names, such as Kosti Vehanen, the Finnish accompanist of Marian Anderson, Wells Hively, Genevieve Davis, Robert L. Sanders, Christopher Thomas, Beatrice Posamanick, H. Merrills Lewis, Francis Fogarty, Henry Sang, John Sacco, Richard Kardos, Max Wald, a number of whom have made their first appearance under Galaxy's imprint.

Similarly, it has been possible to issue compositions for chorus by new composers in this medium and find them within a short time after publication on the programs of choral organizations throughout the country. The great demand for choral music in our schools and high schools today offers a rich field for the composers of music for mixed, male and women's chorus.

Sibelius Work Scores

One of the outstanding successes achieved by Galaxy in its comparatively brief publishing life (it was founded in 1931) is Onward, Ye Peoples! by the great composer, Sibelius. This stirring chorus has in less than two years become an established piece with choruses all over the land, as it is suitable for use by large and small groups, in concert and also in church. The lofty sentiment of the poem by the Swedish poet, Viktor Rydberg, finely rendered into English by Marshall Kernochan, is especially timely today, reflected in Sibelius's strong, melodic accents. It has already had many thousands of performances, including those at the Worcester and Ann Arbor Festivals last year, on which occasions it was sung with orchestra, Sibelius having prepared a large score for festival performances at my request. This year we have issued a band version of Sibelius's orchestral score, the arrangement made by Richard Franko Goldman, associate conductor of the Goldman Band, which has played it repeatedly this and last summer in its concerts with conspicuous success. This band version is on this year's National Contest List in the schools, as is the mixed chorus version.

A. WALTER KRAMER

Castelnuovo-Tedesco on Galaxy List

Another distinguished composer who makes his appearance in the Galaxy catalog at this time is Mario Castelnuovo-Tedesco, now living in this country. We have just issued his Processional Song in Praise of Saint Ephesius for mixed chorus *a cappella*, a free treatment in his individual manner of a Sardinian theme and will issue shortly a notable concert song Louisiana, a setting of Walt Whitman's poem I Saw in Louisiana a Live Oak Growing. I have every confidence that a song of this character will be welcomed by American singers, for it is a remarkable setting of verses by one of our greatest poets, the atmosphere of which Maestro Castelnuovo-Tedesco has penetrated with real insight.

Richard Hageman's Music I Heard with You, introduced by Grace Moore on the Chesterfield Hour, his The Rich Man, sung by John Charles Thomas, his Christmas Eve, introduced by Rose Bampton, and his Mother and When I am Dead, My Dearest, issued this year, with a setting of Hilaire Belloc's Miranda now in press, are some of the Galaxy songs responsible for my conviction that there is a demand for fine concert songs. I shall continue to hold that opinion in my activity as a publisher.

Men and Forces in South America

(*Continued from page 9*)

whose heroic labor for inter-American exchange it is a pleasure to report. The four volumes of Dr. Lange's "Boletin Latino Americano de Musica," contains an ocean of information on old and new music of South America, and the musical supplement, include many works by living composers of that part of the world. Dr. Lange's "Instituto Interamericano de Musicologia" began also the work of steady presentation of North-American music by way of concerts, lecture-recitals and radio dissemination. One can not commend enough the energy and benevolence of that fine scholar-musician. Dr. Lange belongs to a progressive group of young Uruguay musicians among whom must be mentioned with particular stress Carlos Estrada, a disciple of Roger Ducasse and author of an oratorio "Daniel," of works for chamber orchestra and for chorus; Vicente Ascone, the nationalist composer of an opera on an Indian subject; and Erico Simòn, conductor and organizer of the "Ars Musicae" concerts.

A curious point of similarity with our own musical life is the great role played there by women. This is particularly noticeable in Rio de Janeiro. The musical work of the Instituto Brasil-Estados Unidos is in the excellent hands of Mme. Mary K. Nogueira and Donna Maria Francilina Falção. The musical section of the Society of Artists enjoys the cooperation of the excellent young pianist and critic Lisa Peppercorn Bauer, and solon. I should not be at all surprised if in many institutions that look implacably man-led; it would not be wrong to *cherchez la femme*.

Rosenthal in America Talks About Music

(*Continued from page 8*)

chestral effects in piano playing, Chopin for his invention of a new world of harmonies that opened a wider range of human and super-human emotions, and Rubinstein for the heroic vein of his style and his pioneering in the so-called syncopated use of the damper pedal, which perfected the piano's legato. "Having missed the great triumvirate, Liszt, Chopin and Rubinstein," Mr. Rosenthal declares, "the pianists of the younger generation are bound to learn from us who had the great privilege to study with these musical and pianistic giants. If they turn away from us, they harm themselves, not us."

Shapiro and Coolidge Assist Quartet at Pittsfield

Harvey Shapiro, cellist of the Primrose Quartet, and Sprague Coolidge, violist were assisting artists with the South Mountain Quarta, Aug. 3, at Pittsfield, Mass. Mr. Shapiro, a former pupil of Willem Willeke, is also a member of the NBC Orchestra under the direction of Toscanini.

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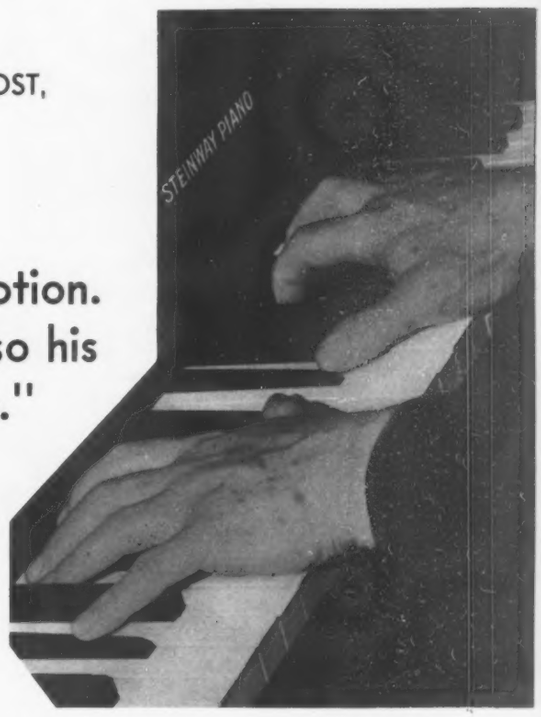
SAMUEL CHOTZINOFF, N. Y. POST,
Aug. 6th, 1940



"Josef Hofmann's command of the ivory keys has long placed him 'tops' in his profession"

GRENNA BENNETT, N. Y. JOURNAL-AMERICAN,
Aug. 6th, 1940

"This was great piano playing ~

~Mr. Hofmann plumbed depths of exalted emotion. The beauty of his tone was exemplary, as also his contained power and phenomenal virtuosity."

OLIN DOWNES, N. Y. TIMES,
Aug. 6th, 1940

Mr. Hofmann "the musical dynamo

~there was no end of wonder-working in Mr. Hofmann's playing."

OSCAR THOMPSON, N. Y. SUN,
Aug. 6th, 1940

"Mr. Hofmann's playing was remarkable ~

~the pianist launched the Jovian thunderbolt as well as pages of the most delicate adjustment imaginable."

PITTS SANBORN, N. Y. WORLD-TELEGRAM,
Aug. 6th, 1940

Mr. Hofmann is under the management of ~

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113 W. 57th St., N. Y. C.

National Music League Aids Careers of Young Artists

Expansion of its activities this season is planned by the National Music League, the function of which has been the introduction of gifted young artists whose talents have been noted by musicians but whose lack of finances has prevented them from engaging commercial managers.

The League, under the direction of Anna C. Molyneaux, and with a board of directors comprising several eminent musicians, has sponsored many young artists since it was organized in 1925. It has maintained its position as a non-profit making organization in the midst of trying years and given young artists "the opportunity to earn their own careers."

In addition to the board of directors, there is an Artist Advisory Board which endorses the selection of young artists whose careers the organization sponsors each season. The League is eager to present to the public these artists and bridges the gap between the young musician and his audience.

The League offers the manager artists who have not only passed three competitive auditions to earn a place on its list, but also carry the endorsement of the outstanding musicians who selected them. In this way they are made "box-office."

The League is of service to the managerial field by choosing the most promising of the younger artists, by giving them guidance and by building their reputations so that the League can provide experienced artists to fill any vacancy on a manager's list. The first objective is to place them in the hands of a manager who will help them support themselves through their art.

Vocalists Under Sponsorship

Artists whose careers are being sponsored this season include Jean Bryan, Minnesota contralto who, after winning a state declamation contest, began her vocal studies at the University of Minnesota where she sang leading roles in many operettas. She was graduated as a fully accredited teacher of music education, history and speech and awarded a fellowship with Francis Rogers at the Juilliard Graduate School. In addition to many solo engagements in and around New York, Miss Bryan sang leading roles in Tales of Hoffmann, Dido and Aeneas and Carmen, was soloist in a Bach cantata at Yale University and has sung at the New York World's Fair. Her most recent appearances were as soloist in the Contemporary Concert Series in Carnegie Chamber Hall, with the Dessoff Choirs in Carnegie Hall in Israel in Egypt and she will be soloist at the Worcester Festival next month.

Ruth Diehl, soprano from Danville, Penna., is another League artist. She not only completed the regular four-year singing course at the Institute of Musical Art but won a scholarship for a post-graduate year. Since then Miss Diehl has studied with Edith Nichols, a pupil of Lilli Lehmann. She has appeared in concert and oratorio throughout the East, was soloist at the Fort Washington Presbyterian Church and later at All Angels Church as well as guest soloist at Riverside Church, all in New York.

Miss Diehl sang the solo soprano role in Israel in Egypt with the Dessoff Choirs and the New Friends of Music, and in April sang the soprano parts in Mendelssohn's Hymn of Praise and in Handel's Solomon. She was also heard as soloist in Dvorak's Stabat Mater at the Church of the Ascension, New York.

Miss Diehl was one of the five Glory Road Artists who in June gave an eighteen-performance concert tour of the Middle West. Her most recent New York appearances was in the Artists of the Future concert in Town Hall last May.

Violinist Wins Awards

Gizella Ehrenwerth, violinist, was born in New York City and began her career on her seventh birthday when presented with a violin. Her teachers have included Sascha Jacobson, Emmanuel Zetlin and Albert Spalding and when only 12 she won the gold medal of the New York Music Week Association. Her other awards include a post-graduate diploma with honors from the Institute of Musical Art, the Faculty Scholarship and a five-year fellowship at the Juilliard Graduate School. Miss Ehrenwerth has concertized extensively, appeared over Station WQXR and recently appeared with the University Women's Chorus in Carnegie Chamber Hall and in the Artists of the Future concert in Town Hall.

Others on Roster

Ruth Freeman, flutist, another instrumentalist sponsored by the League, was born in Cleveland and began her career as a pianist but turned to the flute when studying at the Cleveland Institute. In 1933 she won a scholarship at Oberlin Conservatory where she was graduated with the bachelor of music degree. At the conservatory she was first flutist in the orchestra and also did considerable ensemble work. Awarded a scholarship at the Juilliard Graduate School, Miss Freeman studied with Georges Barrere. She has toured with the Women's Glee Club, the Oberlin Woodwind Quintet, appearing at the Metropolitan Opera House, been soloist with the Orchestrette Classique; a member of the National Orchestral Association; appeared over WQXR; gave two recitals at the New York Flute Club and others in and around New York; and was a member of the New York Women's Chamber Orchestra which toured in 1939. Miss Freeman, who was soloist on the Musical Americana program, directed by Deems Taylor, recently, was soloist last summer and again this year with the Chautauqua Symphony Orchestra and appeared in the Artists of the Future concert at Town Hall.

Native Baritone Booked

William Gephart, native baritone, was graduated from DePauw University and for five years held a fellowship with Francis Rogers at the Juilliard Graduate School. He sang principal roles in many operatic productions there including Boheme, Cosi fan tutte and Tales of Hoffmann. He has been engaged to sing in the latter score at the Worcester Festival. In May Mr. Gephart was a soloist at the Bach Festival in Bethlehem, Penna. Possessed of an extensive recital repertoire, he has been soloist with many choral and orchestral associations. He was one of the five artists of the Glory Road Concerts and also sang on four of the six programs in April at the Williamsburg, Va., Festival.

William Masselos, pianist, although still in his teens, was a child prodigy. At the age of seven, he had given three public recitals in the Middle West and when only eight received a full scholarship at the Institute of Musical Art. Upon his graduation he received a fellowship with Carl Friedberg at the Juilliard Graduate School. In March of 1939 Mr. Masselos made his debut in Town Hall, New York. He has concertized in the East and last April won in the competitive auditions of the League. He also has won the contest sponsored by the Society for Advancement of Young Musicians and appeared in the Artists of the Future concert.

Born in Trieste, Walter Robert, pianist, is becoming an American citizen. His training was at the Vienna State Academy, where he was graduated with honors in 1930 and the same year won the Boesendorfer Prize. In 1932 he won the Diploma of the International Piano Contest in Vienna. Mr. Robert has been accompanist for the master violin class of Bronislaw Huberman at the Vienna State Academy, given his own recitals and broadcasts in Italy, Austria and Germany and toured as accompanist for many noted artists. In 1939-40 he toured the United States and Canada as assistant to Ossy Renardy, playing 40 engagements and also made recordings for both Columbia and RCA-Victor with the latter violinist. Mr. Robert was one of the Glory Road artists, which recently made a tour, and also appeared in the Artists of the Future concert in Town Hall.

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Thy Mercy, O Lord, is in the Heavens

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But the Hour cometh
Hast thou not known
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Hymn of Thanks and Praise
If ye abide in me
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O sing unto the Lord
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FRANK LA FORGE SONGS AND TRANSCRIPTIONS FOR COLORATURA SOPRANO

SONGS

	Publisher
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Cupid Captive	Galaxy
Love is a Sickness	Ricordi
Menuet Varie	Schirmer
Pastorale	Galaxy
Spooks	Schirmer
To a Messenger	Schirmer

TRANSCRIPTIONS

Alabieff	—	The Nightingale	Fischer
Bach	—	Now the Sheep secure are grazing *(The Birthday Cantata)*	"
Bellini	—	Here his Voice with tender Accents *(Qui la voce) (I Puritani)*	"
Bishop	—	Echo Song	Schirmer
Bishop	—	Pretty mocking Bird	Ricordi
Donizetti	—	O Radiance of my being *(Linda di Chamounix)*	Fischer
Donizetti	—	Mad Scene *(Lucia di Lammermoor)*	"
Glazounow	—	La primavera d'or	Schirmer
Gretry	—	La fauvette *(Zemire et Azor)*	"
Handel	—	Hallelujah! *(Esther)*	Fischer
Poldini	—	Dancing Doll	"
Rossini	—	The Promise	"
"	—	The Alpine Shepherdess	"
"	—	Tarantella	"
"	—	Ah! the Voice I lately heard *(Una voce poco fa) (The Barber of Seville)*	"
Strauss	—	Beautiful blue Danube	Ricordi
"	—	Storielle del bosco Viennese	Schirmer
Viardot	—	How shall an artless maiden	Fischer

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Analyzing the American Piano Pupil

Chief Faults of Native Student Declared to Be Over-Fondness for Brilliant "Tricks," Lack of Discipline and Concentration —Dutch Master Outlines His Pedagogical Ideals

By EGON PETRI

Do American students differ from foreign students, and in what way? This question is difficult to answer, as it is by no means easy to define what an American student is. This applies to all generalizations.

First, there is the racial and hereditary angle which makes a difference. I have some American pupils whose fathers are naturalized Danes, Swedes, Germans, Russians, Italians, and so forth. Why the Jews, especially the Russian Jews, should have pronounced technical aptitude for instruments, I do not know, but it is a well known fact. I suppose ambition and tradition also play a great part here. Second, talent and intelligence are deciding factors and vary from person to person. Third, certain types of pupils (and when they attain maturity, pianists) are to be found all over the world.

There is the student whose principal interest lies in speed, power, and accuracy; who wants to play octaves, thirds, and sixths faster than anybody else; who therefore chooses La Campanella, the Sixth Rhapsody, the Tchaikovsky concerto, the Schumann Toccata, and the Staccato Study by Rubinstein, and to whom a Mozart sonata, a Beethoven adagio, or a Brahms intermezzo are comparatively uninteresting.

I once had to arrange a program for a pupils' recital in Poland by mail, and when one of the pupils renowned for his stupendous "wrist" heard that I wanted him to play the Symphonic Studies by Schumann, he exclaimed, horrified: "But there are no *octaves* in it!"

Piano-Playing as "Sport"

This is a type I have met frequently in Russia, but I have noticed lately that young American students aspire to the same ideal. For them piano-playing is more a sort of sport, not a means of expressing beauty.

They see themselves in Carnegie Hall (standing room only) glowing notices in the papers, their photographs in the magazines, mother and father unable to speak for pride, and as the crowning reward a house in California. These students are very unsatisfactory to teach as they want you to hand them a few brilliant tricks only and would hate a change of any kind. Related to this is the Italian and French school the principal aim of which is clarity—"articulation."

Another type is the student who approaches music by means of intelligence, analysis, and knowledge. He generally has a college education and wants "ideas." He is interesting to teach and to discourse with, but is generally dry, without temperament or sense of beauty, and very often disappointing artistically. He becomes an excellent teacher, or musicologist. I have met many cases of this sort in England.

Falsity of "Appreciation"

"Music appreciation," not as an adjunct to, but as a substitute for actual music-making, is a sign of that tendency, and seems to be growing in the States. Radio and records, valuable as helps, also lead to the false conception that listening to the performances of others, however, perfect they may be, can take the place of "making" music yourself, however primitively.

A third type of student is the music enthusiast who happens to have chosen the piano to express his love for beautiful sounds and forms. He will choose the Well-Tempered Clavichord, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, rather than Liszt, for whom, very unjustly, he has only contemptuous expression like "fireworks." He loves to play piano duets and chamber music, but very often for the reason that he is pianistically clumsy. German students, whose musical background, through the facilities of listening regularly, even in small towns, to operas, symphonies, quartets, song and organ recitals, is generally broader and more solid, are—or were—apt to be like this. If they overcome their natural technical weakness, they can attain great heights.

I sometimes wish that there were among piano students a little more fondness for beautiful music, a wider acquaintance with the literature, not only of their instrument, but also of operas, symphonies, and chamber music; less ogling at the platform and more *hausmusik*, such as I have frequently found in this country among lawyers and doctors.

Sometimes these aforementioned types meet in one person, and I am happy to say that the best pupil I have at present is a pure American.

Discipline and Concentration

Two more qualities strike me as being lacking in the average American student: discipline and concentration. In Russia it used to be the custom that a student had to practice exercises, scales, arpeggios, and such like for five years before being admitted to the actual piano course. Although this seems to me greatly exaggerated, there is sound sense in that attitude. Certainly I am sorry for the student who plays the Grieg concerto without ever having studied the inventions of Bach—which he or she mostly cannot play. One should never begin at the top.

What I should like teachers to do would be to give their pupils, first, simple melodious pieces—never dry exercises; later on Cramer studies, two and three part Bach inventions, Scarlatti, Haydn and Mozart sonatas, perhaps Moscheles studies, Mendelssohn, Schumann, "Consolations" by Liszt, the simpler Debussy pieces, and so on to Beethoven, Chopin, the bigger Liszt original compositions and transcriptions, finally arriving at modern music.

How to study all this is another question, but there is no doubt that a house must be begun by laying the foundations, and that it must be built according to a well-laid plan and by hard and conscientious work.

EGON PETRI

and his summer master class at Cornell University, shown in front of Bailey Hall. Left to right, Patricia Levit, Chicago, Ill.; Aurora Mauro-Cottone, New York; Mary Koenig, Brooklyn, New York; Margaret Frey, Binghamton, New York; Verna Brackinreed, Nashville, Tenn.; Gladys Gleason, New London, N. H.; Katherine Johnson, Aberdeen, S. D.; Luisa Leschin, Los Angeles, Calif.; Lilian Stout, Chicago, Ill.; Joana Leschin, Los Angeles, Calif.; Lucile Kimble, Athens, Ga.; Karl Fisk, Candlewood Isle, Danbury, Vt.; Dr. Petri; Paul J. Weaver, head of the Music Department, Cornell University; Charles DeWolf LaMond, Cleveland, O.; Ozanne Marsh, Alma, Ark.; Americo Laurenzi, Orange, N. J.; Merritt Johnson, Aberdeen, S. D.; Henry Gibson, Tiffin, O. Other members of the master class not shown in this picture were Walter Buxbaum, Ojai, Calif.; Florence Libby, Portland, Me.; and Cameron McGraw, Middlebury, Vt.

Sari Biro to Open Her Season With Goossens Forces

Sari Biro inaugurates an active season of concertizing on Oct. 29 when she appears as soloist with the Cincinnati Symphony Orchestra, Eugene Goossens directing. The pianist plays in Memphis, Tenn., Nov. 4; at the Florida State College for Women, Nov. 12-13; Pensacola, Fla., Nov. 15; Richmond, Va., Jan. 20. Another orchestral engagement for Miss Biro is with the Denver Symphony in Denver, Colo., April 20.

American Experimental Opera Holding Auditions

Auditions for singers and orchestral players who desire to participate in the season of the American Experimental Opera Company are being held by the Musical Retreat Club, Inc., at the Hotel Ansonia, New York. Gennaro Barbieri, founder and director, is planning a season of fifteen operas with student casts, as in the past two seasons.

Wolfe Conservatory Opens

The Ralph Wolfe Conservatory of Music, New Rochelle, N. Y., announces the opening of its seventh season on Sept. 18.

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—Alice Eversman, Washington Star, Aug. 12, 1940

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The Neglected Psychic Aspects of Singing

Musicians Are Simply "Human Transmitters" — Baleful Influence of "Obscenity" in Music

By H. MAURICE-JACQUET

Metaphysical and psychic law are, if not prominent, more apparent in the realm of art than in any human activity. There is a distinction between authors and composers, the so-called "creators" and conductors, instrumentalists and singers, called rightly "interpreters." However, I do not believe that any human brain really created anything . . . there is only one Creator.

A long time before the invention of the radio our great metaphysicians agreed that we were merely human transmitters. This has been proved to me through my own personal experience and has often been confirmed by the honest statements of many eminent composers I have known.

The composer or author hears or visualizes what he wants to express before he writes. The writer does not "create" words; the composer does not "create" musical notes, but they use their knowledge to put down what they are able to "catch" from another place. They are the "receivers" and the interpreters are really the "transmitters." It is what we now know as "telepathy" in which our modern scientists, under the leadership of Alexis Carrel, became interested.

Telepathic Conductorship

When a conductor masters his orchestra he does it through telepathic communication. All the musicians cannot see the conductor throughout the performance, only those few gathered around his stand, but every one of them feels the transmission of his thought and voluntarily obeys. The instrumentalist and the singer also sends the controlled emotion telepathically to the audience, and the more psychic they are the more the audience will respond.

Throughout the world today our education is largely on the material plane, which is limited. Little is done to develop our "consciousness" which is the bridge between the eternal living soul and the Creator. We boast very highly about our civilization, but are actually little concerned about culture. People who accept without question any kind of mechanized progress are very slow in formulating an opinion in matters of art. Their sympathies move strongly toward those who follow the "beaten path."

Photo by M. I. Boris, N. Y.

H. MAURICE-JACQUET

Judge a Singer by His Repertory

The quality of music that a singer chooses for his repertoire when he begins his career will definitely determine the stature of his career. There is no censorship of music, unfortunately. Every scientist of the philosophic orders knows that music, either good or bad, can be of tremendous influence over any one, and therefore it is very important that a student be encouraged in the appreciation of the best in music.

When obscenity appears in music its influence is far-reaching and far worse than when it appears in books. By "obscenity" in music I mean the type that stirs the lowest passions of mankind, often causing disintegration of the subnormal or unbalanced mind. Of course, this kind of music would only affect that type of mind . . . but how many crimes have been committed as a result of that sort of music.

Musical Therapy

Many cures are effected both in cases of insanity and of crime, through the vibrations of music. Melody is heard not only through the ear but through the entire body which absorbs the vibrations.

Good music may express the highest idealism, and this type soothes and relaxes the body and makes the subject susceptible to good influences.

By bad music I do not mean all popular music, or semi-ballads, more childish than harmful, but particularly mutilation of masterpieces, which insults the intelligence of the educated, and which in themselves are crimes against music. Good music has been used for a long time in therapy for a great many diseases. The musician who knows this science can perform, through the vibration of sound, the same cures that are effected by light rays.

Man is very proud of being the King of Animals—but he loses sight of the fact that he has to study a long time before he learns certain things that animals know from birth. We have a great deal to learn from them. They are creatures of God.

Cleveland Schools Announce Expansion

CLEVELAND, O.—The Institute of Music opens its doors for its 20th season to an estimated 700 pupils on Sept. 15. Having grown steadily from an initial enrollment of seven students to its present imposing number, the school can point with justifiable pride to its many fine achievements. This semester the institute moves into the palatial home of Jacob D. Cox, 3411 Euclid Ave.

Five new appointments to the faculty have been announced by Beryl Rubinstein, director, including Janet Myers and Phyllis Abrahams, piano; Robert Swenson, cello; Elizabeth Stoeckler, voice and Starling Cumberworth, theory.

The Cleveland School of Music will open this week with approximately 250 students in its various departments. Its recently concluded summer session was attended by twice as many students as in previous years. A new course in dramatic art and public speaking has been added under the direction of Janet Watts Engelfried. After the passing of Alfred F. Arthur, director of the school, Mrs. Arthur continues in the same capacity.

The Music School Settlement, Emily McCallip, director, has a waiting list of some 700 students, but is forced to keep down its enrollment to 500 students for financial reasons. Boris Goldovsky has been appointed head of the piano department and will assume these duties in addition to his numerous other activities. Frederick Lake has been entrusted with the direction of group singing, the only vocal phase followed in the school.

The Heckmann School of Music reports no change in teaching personnel, but is anticipating a good year with 350-400 students in its various departments.

The famous Hruby Brothers have expanded into three branches in different parts of town. The school specializes in brass and wind instruments and will enroll some 400 students as during the past years.

It is probably too early to make definite estimates of attendance in the studios of private teachers, as vacation days are hardly abandoned on Labor Day—however, many of the prominent teachers are confident that this will be a busy season especially in the vocal studios of Marcel Salzinger, Lila Robeson, Francis Sadlier, Warren Whitney, Morgan T. Phillips, Carmela Cafarelli, Raoul Bonanno, Cassius Chapel, Handel Wadsworth, who also directs his own Light Opera Company, Mary Prayner Walsh, Emi de Bidoli, Netta Louise Symes.

Charles V. Rychlik, teacher of many talented violinists who have won fame in the music world, will again have a capacity class of 50 pupils; Charles Heydler reports an extremely busy cello season.

The piano studios of Franklyn Carnahan, Edgar Rose, Frances B. Kortheuer, Mrs. Charles Schneider are quickly filling up to their usual proportions. Teachers specializing in childrens' classes, such as Betty Belkin, May Foley Ball, Mabel Dunn Madson, Mary Louise Ball are certain of a capacity enrollment. It seems as if America is becoming increasingly music conscious in many ways. School orchestras and music appreciation classes have another interesting story to tell.

ROSA H. WIDDER.

Sales of Recordings Reported Up 25%

Reductions by Major Companies Contribute to Increase

Renewed interest on the part of the "average person" in recordings of masterworks, both operatic and symphonic, is reported by manufacturers who expect 1940 to prove a 100,000,000 year in the matter of record sales—an increase of 25 per cent.

The New York Committee for Music Appreciation, headed by Dr. John Erskine, this month started a widely publicized campaign making available "at cost" condensed versions of grand operas in sets.

Many schools throughout the country are reported investing heavily in records for the new year. Officials of both RCA-Victor and Columbia have announced greatly increased sales.

George Pal Signs Kostelanetz

George Pal, European cartoon creator, has signed Andre Kostelanetz to handle the musical end of Pal's first two Puppetoon features for Paramount release. Kostelanetz, who has just returned from a Honolulu vacation with his wife, Lily Pons, will serve as musical director on the Pal shorts, supervise all musical arrangements and direct the orchestra.

Cincinnati Students Gain Interest

By MARIE DICKORÉ

CINCINNATI, O.—The question confronting music students today is whether or not to continue these studies. There may be uncertainty in some quarters, but here George Klusmeyer, business manager of the Cincinnati Conservatory of Music, has pointed the way.

Immediately upon the publication here of President Roosevelt's letter advising young people that "it is their patriotic duty to continue the normal course of their studies unless and until they are called," Mr. Klusmeyer made a statement in the newspapers assuring music students planning to enroll that "you will not incur any financial loss in your tuition fee if you are called for military service. The Cincinnati Conservatory of Music will refund to you the unused portion of your tuition fee and if you are a dormitory student the unused portion of your maintenance fee."

The plan was then followed by other schools here and now pupils are at ease about enrolling. With the opening of schools and studios next week we look forward to having all classes filled to overflowing if advance registration is any indication of the trend.

The Cincinnati String Quartet returned from a brief vacation following the end of the summer opera and is preparing for a very busy season. The notable Contemporary Concert Series will again present the works of living composers played by the quartet with several guest artists. The quartet includes Leo Brand, Ernest Pack, Herman Goehlich and Arthur Bowen.

Oct. 11 is the date for the opening orchestral concert with Eugene Goossens, musical director, conducting, and no soloist. A notable season follows for which the Woman's Symphony Committee is now inaugurating its intensive campaign for selling season subscriptions.

Dr. John Warren Erb was honored with the Doctor of Music degree at the commencement of the Cincinnati Conservatory of Music when Bertha Baur, president emeritus, conferred the degree. He returned to Ohio in late August to direct a performance in Massilon, O., of Elijah by a chorus of 300 voices.

The private studios are also pleased with the advance increased registration. Eleanor Wenning, pianist-composer, opened her local studio on September 9, and her Hamilton, O., studio on September 12. Margaret Bronson returned from Chautauqua, N. Y., to find pupils ready to begin the new term, and Margaret MacGowan, of Fort Thomas, Ky., also reports new pupils ready for work.

Dr. Frank Simon's clinic at the Conservatory of Music for supervisors of high school orchestras and bands and the cooperating choral clinic under direction of Dr. John A. Hoffmann and Dr. Frank Biddle, proved a great attraction drawing members from twenty-two states.

The Fine Arts Chamber Music Society for young people and played by young people will present its second season at the University of Cincinnati with speakers in addition to the musical programs.

The Conservatory Madrigal Singers, a popular group under direction of Dr. John A. Hoffmann, will open its October tour with a concert at White Sulphur, W. Va. Mrs. Hoffmann, chairman of the Afternoon Musicales, reports that the subscription list was closed last month.

Baldwin-Wallace Adds Three Members to Faculty

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, announces the addition to its faculty of John W. Coffey, trombone and brass instruments; Frieda Schumacher, piano, and Ray Gerkowski, cello and string class. Mr. Coffey and Mr. Gerkowski are both members of the Cleveland Orchestra. Miss Schumacher is noted in greater Cleveland as an ensemble player and children's teacher.

The Baldwin-Wallace Conservatory will close the 1941 season with its Ninth Annual Bach Festival on June 6 and 7. The St. John Passion will be the main work offered. The cantatas to be sung include No. 19, No. 34 and No. 106, also Cantata No. 81 for solo voices.

The Conservatory is offering a New Festival Series to take place in the fall of each season. An effort will be made to present each year a group of programs devoted to the works of one of the classical composers as well as American composers. The opening of this series on Nov. 30 and Dec. 1, will be devoted entirely to compositions of Mendelssohn. Next year the Fall Festival will be devoted to the works of American composers. The annual series of Sunday afternoon concerts will probably open in October, and the weekly recitals by students will take place on Tuesday afternoons.

Dayton Sponsors Outdoor Concerts

By BETTY A. DIETZ

DAYTON, O. — Approximately 150,000 music lovers attended a series of Sunday night outdoor concerts sponsored by the Dayton Chamber of Commerce at the newly erected municipal band shell.

The program series was inaugurated by an entire week of nightly concerts in an elaborately planned dedication in which the Dayton Philharmonic Orchestra, led by Paul Katz; the Dayton Philharmonic Chorus, conducted by William J. Krebs; and Don Bassett's Civic Band participated. The splendid group of dedicatory programs was rounded out by other prominent music organizations. This series of nightly concerts was climaxed by an appearance of the Philharmonic Orchestra and the Philharmonic Chorus. The excellent tonality of the orchestra was emphasized by the fine acoustics of the shell. Mr. Krebs conducted both orchestra and chorus in a magnificent rendition of The Heavens Are Telling, from The Creation.

The final concert in the group sponsored by the Chamber of Commerce was highlighted with a performance by the Philharmonic Orchestra and an address from Governor John Bricker, of Ohio. An audience of some 4,000 persons heard the entire concert as they sat in a steady downpour with only newspapers and umbrellas for protection. Parking facilities enabled many to remain in their automobiles. Soloists were Martha Dwyer, soprano, and Walter Iver, baritone.

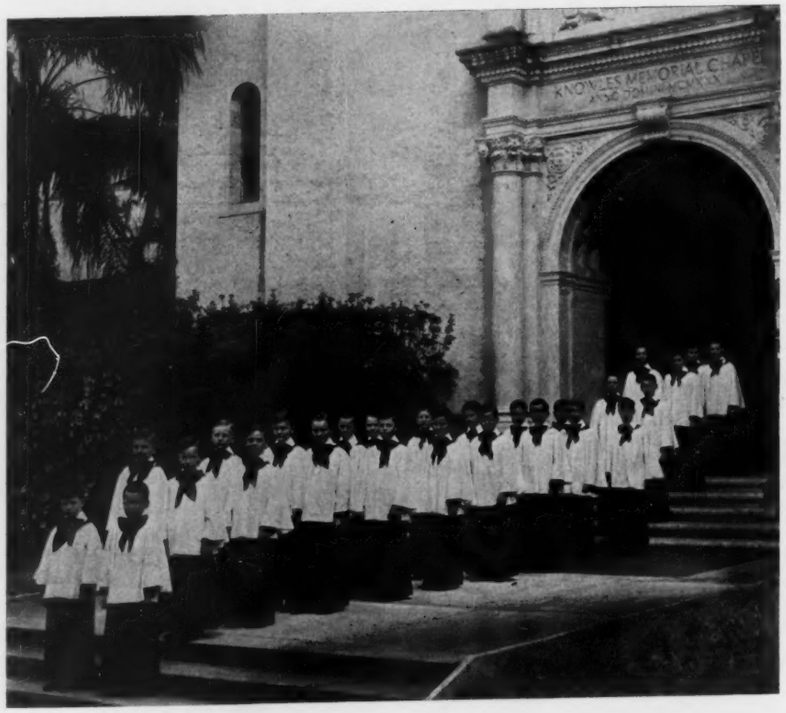
Apollo Boys Choir

"The large auditorium and balcony were filled to capacity and every member of the audience was inspired by the excellent program which exceeded anything of its kind presented here in recent years."

ASBURY COLLEGE, Wilmore, Kentucky.

"These twenty-four youngsters between nine and fourteen, who look like cherubs and sing like the Heavenly Host, gave a program of choral music with a style and finesse that could put to shame many an adult choir."

UNIVERSITY OF MIAMI, Coral Gables, Florida



"America has no need to send to Europe for boy choirs when one so admirably equipped and trained can be assembled in this country."

TOWN HALL, New York

"Apollo Choir receives ovation from the largest and most responsive audience of the summer season. The tremendous enthusiasm evidenced by those present is ample assurance that these boys will be given a most cordial reception whenever they return."

DUKE UNIVERSITY, Durham, N. C.

Talented boys between the ages of 9 and 14, from all sections of the country, are eligible for membership. Those interested may secure details by writing the director, COLEMAN COOPER, 4306 Clairmont Avenue, Birmingham, Alabama.

CONCERT MANAGEMENT VERA BULL HULL, 101 WEST 55TH ST., NEW YORK CITY

Pittsburgh School Registration Rises in Conspicuous Degree

By RALPH LEWANDO

PITTSBURGH, PA.—With the school bell calling the studious back to classrooms the outlook in the musical field in this district is decidedly roseate, judging from statements given the writer by those in positions of authority.

This sudden stimulus and trend to wider music activity in the educational domain, which approximates public response to patronize the various concert courses that are being offered, might be attributed to the increase in industrial employment that has suddenly spurted by reason of the numerous orders for the national defense and home consumption that have been placed with the myriad of steel mills and other industrial plants that dot the Pittsburgh sector.

Thus, more people and more youngsters will be afforded better opportunities to indulge in the joys of music study and music making in every phase of the art. And with these older and younger folks confronted by this music activity at first hand, more public interest in music, generally, is bound to be engendered.

The larger music schools here seem more encouraged with the musical outlook than at any time in past seasons.

Carnegie Institute of Technology's music department of which Dr. J. Vick O'Brien is the head resumes classes on Sept. 18 with a faculty staff of 25 members and a predicted enrollment of more than the average number of students.

Mildred E. Lawton, curator of the Tech music department, also informs that more comprehensive and exacting technical tests will be required of all new applicants, in the belief that the added information gained by the faculty in these tests will prove valuable in the placement and development of each student's ability. Starting this fall, freshman students will pursue the same curriculum and will not elect their major options until the end of the first year; and during the last three years the student specializes in one of the three options offered: instrumental, vocal or music education. Bachelor of Fine Arts degrees are awarded upon completion of each course.

The symphony orchestra, the string ensemble and the various choral groups will immediately begin preparing programs for public performance later.

At Pennsylvania College for Women the outlook is considered equally hopeful. With the acquisition of the beautiful residence and estate so generously contributed to P. C. W. by Paul Mellon there will be greater outlet for musical activity. The estate adjoins the college grounds.

Helene Welker, chairman of the music faculty of P. C. W., announces that in line with the expanded facilities, work in the music department is being reorganized and extended so as to offer greater scope to students who are interested in the field. Theory courses will be more intensive and will aim to develop musical literacy and understanding through listening, analysis, harmony and keyboard work. Ensemble playing is now a regular course. In addition to instruction in voice, piano, organ and stringed instruments, that of woodwinds will be offered. Instrumental and choral ensemble will be definitely encouraged as aids to musicianship.

Honor Plan

A plan for honors' work, effective this year for the first time, has been devised which permits exceptional music students in their senior year to do individual intensive study in their chosen spheres. Duquesne University music school of which Rev. John J. Manning is dean, again will offer full music courses in practically every field of the art. Twenty-one instructors will attend to the needs of a student body that promises to be unusually large this season. The orchestra, chorus and various ensembles will get under way this week in preparation for a number of concert appearances.

At Pittsburgh Musical Institute of which Dallmeyer Russell and William Oetting are directors as well as teachers of piano and organ, respectively, there is a decidedly confident attitude in contemplating the ensuing season of activity. The orchestra will be under the direction of Oscar Demmler and the new head of the composition department and theory division will be Gaylord Yost.

The music school of the Irene Kaufmann Settlement will widen its scope of activities and offer courses in various wind instruments in addition to instruction in piano, violin, voice and theory. Sidney A. Teller is executive director of the Settlement and Anna Perlow the music school head.

Music store executives here join heartily in the general expression of optimism, their outlook for a succesful season being the most hopeful in years.

Ann Arbor Union Will Break Precedent

ANN ARBOR, MICH.—Two precedents will be broken by the University Musical Society of the University of Michigan this year according to Charles A. Sink, president. For the first time a Choral Union concert will be given on a Sunday afternoon and also, for the first time, a concert of this organization will be broadcast. On Nov. 24, under the auspices of the Union, the New York Philharmonic-Symphony Society, John Barbirolli conducting, will be heard and the concert broadcast by the Columbia Broadcasting System.

Other concerts in the Union series will include Marian Anderson, contralto, appearing for the fourth time here, on Oct. 23; Rudolf Serkin, pianist, on Nov. 7; the Don Cossack Chorus, directed by Serge Jaroff on Nov. 18, their first visit since 1934; Richard Bonelli, Metropolitan Opera baritone, who has been heard in many of the annual May Festivals here; Dr. Serge Koussevitzky and the Boston Symphony, on Dec. 11; Vladimir Horowitz, Russian pianist, on Jan. 15, his third appearance here; the Minneapolis Symphony, under Dimitri Mitropoulos, in its first local hearing, on Jan. 28; the Budapest String Quartet, on Feb. 20; and Georges Enesco, Rumanian violinist, conductor, composer, March 4.

The 48th annual May Festival will be held on May 7, 8, 9 and 10 with the Philadelphia Orchestra, Eugene Ormandy conducting, the University Choral Union, directed by Thor Johnson, and many prominent soloists participating.

N. Y. College Begins 63rd Year

The New York College of Music began its 63rd year on Sept. 9. The regular courses in the school begin in October but individual lessons for professional or non-professional students are now in session. Registration is held daily and on Monday and Thursday evenings. The curriculum has expanded considerably and will include three new departments, the musical laboratory, headed by Prof. Alexander Laszlo; the operatic school, directed by Prof. Joseph Reitler, and conducting courses to be given by Dr. Julius Pruever, late conductor of the Berlin Philharmonic Orchestra.

William Primrose

distinguished viola soloist, NBC Symphony and of Primrose String Quartette, is reopening his studio October 1st.

Address all communications to

Concert Direction Annie Friedberg
250 West 57th Street
New York City

Kansas City Piano Sales High

KANSAS CITY, MO.—One of the most promising musical seasons in years is the forecast of the private studios and the music schools for 1940-41, due in large measure to the industrial improvement throughout this region.

Most of the teachers have experienced unprecedented attendance and interest in their summer classes, the pleasant climatic conditions aiding. Only a few teachers report disruption through pupils leaving for larger fields of study or marrying.

The sale of pianos has been tremendous in this section; also interest in records has been revived and is advancing in leaps and bounds. In some instances, record clubs have been formed. Music interest is much more varied here, business men and bankers seeking to play the piano.

And with European War horrors clouding the horizon Kansas City parents again, as during the last war, realizing the necessity of giving their children something fine and lasting are starting them in music study.

Dr. Waller Succeeds Van Duzee

Dr. Frank Laird Waller of Chicago has been appointed head of the voice department of the Kansas City Conservatory of Music, succeeding the late Harold Van Duzee. Dr. Waller will establish an opera school at the conservatory and will have charge of the radio department. Mrs. Eleanor Gwinner, M.A., Northwestern University, has been engaged as instructor of Spanish. Mrs. Saye Kehoe, for 12 years Registrar of Junior College, is the music school's new Registrar.

Karl Krueger will continue as the general director of the Philharmonic's Preparatory Orchestra at the Conservatory sponsored by the Philharmonic Orchestra and the Conservatory with Harold Newton, conductor.

Lillian Seller is managing head of the Conservatory until a director is appointed.

The conductor of the Orchestra will be announced later.

N. De Rubertis has enlarged his school. It will be known as the N. De Rubertis Orchestra and Band Training School. Mr. De Rubertis has also been added to the faculty of the new Kansas City, Kansas, Conservatory of Music where he will have charge of the orchestral training school.

Gladys Cranston Sproul is the newly appointed voice instructor of the Pro-Art School of Music, Bertha Hornaday, director.

The Cranston School of Music, Ottley Cranston, director, announces the engagement of Lucille Dale Hazlette, teacher of piano.

Notably successful among local composers: Russell Webber, president of the Kansas City Guild of Music and Allied Arts Teachers with lately published violin works; Powell Weaver, art songs and a cappella works; N. DeRubertis, band compositions and arrangements of Mozart and Saint-Saëns works for band.

More Triumphs for

ARTHUR

LE BLANC

VIOLINIST

SOLOIST IN THE MENDELSSOHN CONCERTO WITH THE TORONTO PHILHARMONIC ORCHESTRA

Reginald Stewart, *Conducting*

"The authority of his bowing, the largeness, warmth, and purity of his tone, and the nonchalant ease of his technical facility inspire that confidence in the listener which makes violin performance a happy experience."—*Hector Charlesworth, Toronto Saturday Night.*

"Mr. Stewart and his orchestra had the delightful co-operation of a young Canadian artist from the Maritimes, Arthur Le Blanc, whose playing style was beautifully suited to the composer's temper . . . by the authority and sweet clarity of his exposition wholly captivated the audience and, indeed, he literally 'stopped the show'."—*Rose Macdonald, Toronto Evening Telegram.*

"Few great violinists here have played the Concerto with such clear, lyric ecstasy in the opening allegro, such soaring rhapsody in the famous Andante, and such glowing vitality in the Vivace. Le Blanc's tone is absolute lyric. It has the magic of sustained melody that thrills the imagination; his E-string top tones are never strident, but gloriously silken in singing quality; his staccato passages are as clear as birdnotes; his bow never squawks."—*Augustus Bridle, Toronto Daily Star.*

IN RECITAL QUEBEC, CANADA

"He is magnificent both technically and artistically. . . . A virtuoso, Le Blanc tossed off lightning passages with breathless clarity and smoothness. . . . Mr. Le Blanc stirred the audience to shouts and it was not without difficulty that he was finally allowed to bring the recital to a close, but not before he had complied with the wishes of the audience and given them three encores."—*Quebec Chronicle.*

IN RECITAL JORDAN HALL, BOSTON, MASS.

"This Canadian violinist seems to have just what it takes. From his instrument he draws a tone of unusual purity and beauty. His intonation is accurate, his technique sufficient. And he has a sense of style and plays with the requisite warmth and expression, without, as the other extreme, lapsing into the abuses of sentimentalism."—*Boston Post.*

"Violinistic gifts of uncommon appeal were displayed by Arthur LeBlanc. Techniques and excellent techniques are coming to be taken for granted nowadays, but much rarer are the sensitive artistic insight and consistent purity and glow of tone which Mr. Le Blanc proffered his audience. The smoothness of his bowing was something to marvel at."—*Boston Evening Transcript.*

"Mr. Le Blanc's mastery of harmonics was astonishing. In fact, his mastery of this particular phase of violin technique was in evidence throughout the program. Seldom does one hear harmonics so faultlessly performed."—*G. M. S., Christian Science Monitor.*

SOLOIST IN THE MENDELSSOHN CONCERTO WITH LES CONCERTS SYMPHONIQUES

Georg Sebastian, *Conducting*

"One drawback about the high standards of excellence set by Les Concerts Symphoniques and their guest artists is that they tend to exhaust the ordinary run of superlatives. Suffice it to say that Mr. LeBlanc's playing was, for this listener, the outstanding single event in Montreal concerts for many months. The concerto itself is a singularly beautiful work, rich with melody, and the violinist brought out all its value. In the intricate passages of the first movement he displayed a virtuoso's facility, and the full, clear tone he produces was equally effective in the piercingly sweet slow movement." — *Blair Fraser, Montreal Gazette.*

For Information Regarding Open Dates Address:

Suite 703, 119 West 57th Street, New York

St. Louis Schools Report Prosperity

ST. LOUIS, MO.—Directors of various music schools as well as many of the independent music teacher throughout St. Louis speak encouragingly of the outlook for the fall and winter season, the majority having an enrollment far in excess of many seasons past.

The Leo C. Miller Music Studios will celebrate their twenty-fifth anniversary with a series of programs including a concerto series, piano ensemble, and many solo programs. The first will be given by Seth Greiner, pianist. Among the compositions by American composers will be the first performance of the new sonata in A major, by Paul Tietjens of New York, in an October recital played by Wilson Robinson.

Edith Wenger, Virginia Coughlin and Charles Hickman have been added to the piano faculty in anticipation of a greatly increased enrollment for the coming year. An important feature of this school will again be June Weybright's classes in creative musicianship.

The St. Louis Institute of Music of which Gottfried Galston heads the piano department, has just finished its fifteenth year of summer classes at Washington University, which during the six weeks' course had an enrollment of 200 music teachers and advanced students from twenty-eight states. This school has an outstanding faculty and reports a highly satisfactory season in prospect.

The Kroeger School of Music is now in its thirty-sixth year, having been founded by the late Ernest R. Kroeger, eminent composer, pianist and musicologist. Twenty-one teachers in various departments comprise the roster, several of whom are on the faculty. Mrs. Ernest R. Kroeger is the director; Frank Arnhold, head of the piano department and Miss Louise Kroeger heads the department of voice. Monthly recitals are held throughout the season. This institution also reports a large increase in applications and its management expects a banner year.

Mrs. Jack Salter's Mother Passes

Mrs. Perry Arons, mother of Mrs. Jack Salter, died at her home at Long Beach, L. I., on Sept. 2 She had been a lifelong resident of New York City.

Rudolph Gruen Plays Own Sonata in St. Louis

ST. LOUIS, MO.—Returning to his native St. Louis on Aug. 27, Rudolph Gruen, composer-pianist, introduced his latest work, a sonata, Op. 29, in recital at the Kroeger School of Music. The work is built on a scale relationship invented by himself and which gives the score an ingratiating character and fascinating coloration. The conventional style is observed, there being an allegretto cantabile in sonata form, a brief grave movement and a final prestissimo of perpetual motion character. The winsome motives are developed in scholarly fashion.

Mr. Gruen opened his program with his own transcription of Bach's A minor organ prelude and fugue and also listed excerpts from Moussorgsky's Pictures at an Exposition and several Chopin numbers all delivered with sound musicianship and understanding and sensitive stylistic appreciation. W. N.

Rosenek Returns from Maine

Leo Rosenek, conductor, coach, accompanist, has returned to New York from Maine, where he and Mrs. Rosenek spent the summer.

The COPLEY List

Sopranos
IRRA PETINA, Met. Opera
ROSE DIRMAN
LILLIAN MARCHETTO

Contralto
VIOLA SILVA

Tenor
GEORGE DALE

Baritones
BRUCE BOYCE
EMANUEL LIST, Met. Opera

Pianists
EUGENIA BUXTON
JAMES FRISKIN
JAKOB GIMPEL
SOL KAPLAN

Violinists
BENNO RABINOF
ROBERT KITAIN

Harpsichordist
RALPH KIRKPATRICK

Thereminist
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TASHAMIRA

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Detroit Prepares Vigorously For Advent of New Season

By HARRY SEITZ

DETROIT, MICH.—The Detroit Symphony Orchestra opens its twenty-one-week winter season on Monday, Oct. 21, with a schedule of forty-five concerts. The entire season's concerts are under the direction of Victor Kolar supplemented by eminent guest conductors. Bruno Walter, Georges Enesco, Tuano Hannikainen are early attractions as guest conductors. The season opens with Kolar conducting and Jose Iturbi as soloist. Bruno Walter conducts the next pair Oct. 31 and Nov. 1, with the talented Dorothy Maynor as soloist. Walter will remain for the Nov. 7 and 8 pair of concerts. Jascha Heifetz will appear with Kolar Nov. 21 and 22. The Ballet Russe returns this season on Dec. 28, 29 and 30, with a matinee on Dec. 30. Notable conductors are always an added attraction to the already stimulating concerts; added to this are the much sought after soloists. So we have a gala season in store for us.

In the Music Schools

The Detroit Conservatory of Music opened its 67th season Sept. 9, with all of its 56 instructors returning to the faculty. A series of ten faculty artist recitals have been scheduled for presentation during the year, supplemented by the usual advanced student and children's concerts. Plans are under way for the school's second annual "Cavalcade," which was so successfully presented to a capacity audience in Masonic Temple last year.

The Ganapol School of Music is bringing to its faculty and the city the noted pianist and piano teacher, Edwin Hughes of New York City, for a series of Master Classes. This is the school's 41st season. The Detroit Foundation Music School announces the addition of Leona Hanks to their piano faculty. She has returned from Europe where she has been with Artur Schnabel.

The Detroit Institute of Musical Arts opened its fall term Monday, Sept. 9, with a faculty of 60 teachers and a new department of voice science. Maurice Dumesnil, French pianist, who has been on a tour in South America, will return to again conduct his Master Classes in piano.

Masonic Auditorium Series

The Masonic Auditorium Concert Series will offer first on Monday, Oct. 4, the composer-pianist Sergei Rachmaninoff. On Nov. 13 the San Carlo Opera Company will present La Traviata. Mischa Elman will appear on Dec. 2. The first concert in 1941 will be sung by Marian Anderson, Thursday, Jan. 16. Then on Feb. 10 Lawrence Tibbett will be heard. The final concert will offer the brilliant pianists Vronsky and Babin, on March 7.

Mario Barn Theatre In Third Performance

Queena Mario presented the third performance this summer of operas in the Mario Barn Theatre on Aug. 30 at Bethel, Conn., to a capacity audience, that applauded Miss Mario and her excellent company. Besides Miss Mario, the principals and guest stars included: Audrey Bowman, Hardesty Johnson, George Britton, Anne Wolbrette, Yolanda Lupachini, Edward Kane, Veola Nelson, J. Carmen Rossi and Louis D'Angelo.

Audrey Bowman and Maria Marlo among the pupils stood out as exceptional talents and held their own with such experienced artists as Miss Mario and Louis D'Angelo. Miss Marlo is an opera artist to the manner born who will go far. Her Antonia in the third act of Tales of Hoffmann was a well thought-out interpretation—histrionically and vocally. Miss Bowman in the Nile Scene from Aida won the approval of the audience for her excellent singing.

Robert Hill at the piano read the scores with authority and beauty of tone.

During these summer performances many well-known guests have visited Miss Mario's Theatre. Among them may be mentioned Mr. and Mrs. Lawrence Tibbett, Grace Moore, Fortune Gallo, Mr. and Mrs. Robert Rubin, Mr. and Mrs. Julius Huehn and Désiré Défrère.

N. R.

QUEENA MARIO'S BARN PERFORMANCE

of excerpts from Tales of Hoffmann had George Britton, left, as guest artist; Yolanda Lupachini (in the portrait) and Mana Marlo as principals.

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ORGAN

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STRINGS

Harold Berkley, Louis J. Bostelmann, Edouard Dethier, Samuel Gardner, Conrad C. Held, Sascha Jacobsen, Karl Kraeuter, Ronald Murat

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HARP

Marcel Grandjany

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CHICAGO

Opera Lists Plans for Nov. 2 Opening—Concerts in Parks Close Eventfully

(*Continued from page 3*)

teachers in private studios report a ten per cent increase in enrollment.

Local Talent in Demand

It is also pleasurable to notice with pride that local talent is having its inning in Chicago nowadays. The European war, awful as it is, has done us much good, for perhaps due to chauvinism the American artist residents of Chicago are at last coming to the fore.

There was a time not so long ago when one had to have the stamp of Berlin, Paris, London, Milan, Vienna, Petrograd or other music centers abroad to expect many dates through the Middle West. A compilation shows that this coming season more engagements will be filled by talent emanating from Chicago throughout the Middle West than at any other time in our history. This, by the way, is not mere speculation for it took us hours of labor and many a headache to reach this conclusion.

Managers were interviewed, talented musicians who have something to offer were sought out and their answers unequivocably proved the veracity of the figures at hand. True, many more concerts and recitals by visiting artists and organizations are to be given during the 1940-41 season, but just the same the local talent will have its share as never before. We have a nucleus of great artists in the tonal profession who need take no back seat when once properly exploited.

There are in Chicago quite a few musicians who have created names for themselves far from their home base. There are others who are satisfied to have acquired local renown and still others who are in demand through several states adjacent to Illinois, but now all of them are forging toward the goal of national repute. The field is theirs and America awaits them with open arms whenever they have acquired that fundamental necessity—box office attraction.

Woman's Symphony on the Air

Further proof that Chicago musicians are in demand is the announcement made by Mrs. James G. Shakman, president of the Woman's Symphony Orchestra, that sixty-five members of the organization have been engaged by the Libby-Owens-Ford Glass Company to give a series of thirteen half-hour broadcasts over a national hook-up through WBBM every Sunday afternoon at four o'clock. The first concert, to which the Chicago press has been invited by the sponsors, is to take place in Toledo, at Peristyle Theatre in the Art Museum, on Sept. 29. The other twelve concerts will emanate from the Civic Theatre here. The contract is said to be the largest of its kind ever signed up in Chicago and to Mrs. Shakman goes the credit. Izler Solomon, regular conductor of the Woman's Symphony, will be at the podium in this new series.

Chicago Area Flourishes

In our next issue it will be our duty to announce the artists who will participate in the Adult Education Council's Piano Series; likewise, to list the artists to appear here under the banner of Bertha Ott, Harry Zelzer, Henry Voegeli, Charline Marmein, Mathilde Ernestine, Estelle Lutz and Donna Parker, but according to their own statements each of them is hopeful for the future and well they may be. The Chicago area has already received more than $200,000,000 in war orders from the Federal government. Remember that Chicago has at its front door large steel mills, the greatest mail order and mercantile houses in the world and the most famous packing industry in the universe. Add to this the many private enterprises that are blooming into a new era of prosperity and you will find that Chicago will lead the march in this new boom.

Record Grant Park Concerts

Jupiter Pluvius and his bosom companion, Aeolus, king of the winds, had a nightly picnic during August and proved disturbing elements to the open-air concerts given from the Grant Park bandshell. Notwithstanding the inclemency of the weather more than 3,500,000 attended the 1940 concerts, according to James C. Petrillo, president of the Federation of Musicians, whose Chicago branch sponsors the series jointly with the Chicago Park District.

The same source of information states that 20,000,000 persons have attended the free lake front programs since their inception in 1935. This year's estimated figure also includes the attendance for the month of June during which more than thirty high school bands and orchestras played in the nightly competition at the band shell.

The record crowd of the year climaxed the summer season on Labor Day when Grace Moore's name and fame brought to the concourse some 250,000. Kirsten Flagstad sang before an audience of 225,000. Paul Robeson drew 160,000 music lovers and if only 75,000 gathered at the Park for the concert featuring Martinelli, the unseasonably cold weather was totally responsible, for no singer is more popular in our midst than the noted heroic tenor.

Season's Roll of Honor

Among the other outstanding artists who appeared at the bandshell this year were Richard Crooks, Edith Mason, Maria Kurenko, Ladis Kiepura, Marion Claire, Jean Tennyson, Freda Draper, Naomi Cook, Monna Van, Edward Dudley, Virginia Pemberton, Daniel Ericourt, Virginia Haskins, Rudolph Reuter, Vivian Della Chiesa, Desault Kirk, Giuseppe Cavadore, Hazel Sandborn, Aaron Rosen and many others too numerous to enumerate, but whose presence added eclat to a series that would have been perfect under more favorable atmospheric conditions.

Among the most successful conductors that presided at the podium must be mentioned above all Dr. Frederick Stock, Rudolph Ganz, Hans Lange, Jerzy Bojanowski, Richard Czerwonky, Leo Kopp, Frank Waller, Walter H. Steindel, Henry Weber, Dino Bigalli, Oscar Anderson, Daniel Saidenberg, Edward Meltzer and Maurice Abravanel. The latter made his first public appearance at the head of the Chicago Opera Orchestra which he is to direct on many occasions at the Civic Opera House this fall.

Chicago Opera Opens Nov. 2

We have previously informed our readers as to the many musical joys awaiting us during the fiftieth season of the Chicago Symphony Orchestra when some ninety-four concerts are to be presented under the direction of Frederick Stock, Hans Lange and an imposing list of guests including Rachmaninoff, Casella, Enesco, Harris, Kodaly, Milhaud and Stravinsky.

The Chicago Opera Company is commemorating this season the thirtieth anniversary of a resident opera organization. As stated months ago, the opening bill on November 2 is to be a gala presentation of Verdi's Aida.

During the six weeks season the company will present twelve Italian works, five operas by German composers, three French operas and four to be sung in English. Among the luminaries to be heard in this comprehensive repertoire are Rose Bampton, Margit Bokor, Karin Branzell, Naomi Cook, Dusolina Giannini, Virginia Haskins, Helen Jepson, Marjorie Lawrence, Zinka Milanov, Grace Moore, Jarmila Novotna, Lily Pons, Ada Paggi, Suzanne Sten, Jussi Bjoerling, Richard Crooks, Charles Kullman, Mark Love, Giovanni Martinelli, James Melton, Ezio Pinza, Tito Schipa, John Charles Thomas and Lawrence Tibbett. Names of the stage managers and conductors have already been published in these columns weeks ago. Likewise the fact that the Ballet Theatre has been engaged as a part of the regular opera season.

"History and Enjoyment" Series

The "History and Enjoyment of Music Series" offers eight concerts with world renowned organizations and soloists. The series, to be held in the Auditorium Theatre, will be opened by Fritz Kreisler on October 20 and to Lina Pagliughi, coloratura soprano, assisted by John Amadio, flutist, falls the lot of closing it on February 23.

GARDNER READ

Gardner Read's Compositions on Many Orchestra Programs

An American composer who is not "without honor in his own country" is Gardner Read, whose works are constantly being programmed by leading conductors and orchestras. Leopold Stokowski conducted his Prelude and Toccata, op. 43, with the All-American Youth Orchestra in Atlantic City, July 21 and at Lewisohn Stadium, New York, July 25.

Read's Sketches of the City were performed at Chautauqua, N. Y., under Albert Stoessel and at National Music Camp, Interlochen, Mich., by the National High School Orchestra under Dr. Frederick Stock, Aug. 11. The latter concert was broadcast over NBC. His Petite Pastorale was given first performance on Aug. 1 by the Faculty Little Symphony under Guy Fraser Harrison at Interlochen Bowl, National Music Camp.

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Other events will be the Philadelphia Orchestra, conducted by Eugene Ormandy, with Artur Rubinstein, pianist, as soloist, October 29; Paul Robeson, November 24; Kirsten Flagstad, December 8; Ballet Russe de Monte Carlo, January 3; Serge Rachmaninoff, January 19 and Argentinita and her Spanish Dancers, February 2.

Hanna Butler Returns

During the summer Hanna Butler held successful voice classes in California and Arizona. She taught in Los Angeles and Phoenix and her time in both cities was completely filled. One of Mrs. Butler's most active professional students who is making a name for herself in operetta and musical comedy is Marcy Westcott, who opened her first professional engagement in Chicago recently in Too Many Girls. Miss Westcott scored considerable success in several productions on Broadway during the past year.

Edward Meltzer Conducts and Lectures at Louisiana Music Clinic

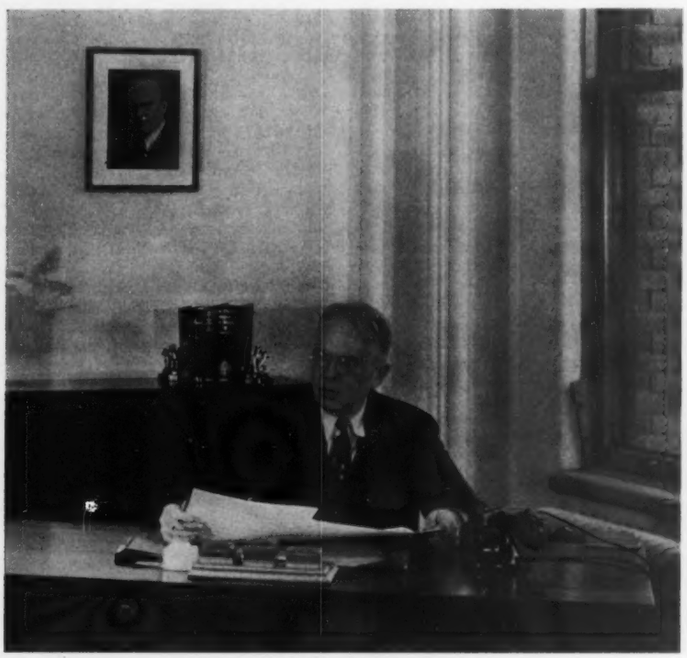
Edward Meltzer, American conductor, author and educator, was guest conductor and lecturer at the Louisiana State Music Clinic at the Louisiana State University of Baton Rouge, August 5 to 10. Under his direction an orchestra composed of fifty young Louisiana musicians rehearsed and presented Mozart's G minor and Haydn's No. 15 symphonies, as well as compositions of Bach, Beethoven, Schubert, Elgar, Durand, Rauterkus and Dash. He also led a state-wide selected band of 80 in premiere performances of some twenty-five new works, practically all by American composers. Mr. Meltzer lectured each day on problems of orchestral technic and interpretation. The final concert on August 9 was broadcast.

Mr. Meltzer's intimate knowledge of the playing technic of each instrument, gained through personal study with members of the Vienna Philharmonic, New York Philharmonic and Chicago Symphony orchestras is of great assistance to him in this field as well as in his professional conducting. He has lectured and conducted at the Columbia and Sherwood Music schools of Chicago, University of Illinois, Northwestern University, Colorado State College (Greeley) and Baylor University (Waco). His professional guest appearances include concerts in Vienna, New York, Chicago, Boston, Pittsburgh, Providence, Hartford and many other American cities.

R. D.

Rudolph Reuter in West

The pianist, Rudolph Reuter, has given a series of classes in Salem, Ore.; Salt Lake City, Utah, and Boise, Ida., during his vacation in the West. He has also played four summer concerts in Salem, Pocatello and Boise and appeared with orchestra in Grant Park, Chicago. Mr. Reuter spent part of his vacation on the West Coast and part in touring less known portions of Idaho. He has now resumed his classes at the American Conservatory, Chicago.



GEORGE FISCHER

George Fischer Marks Seventieth Birthday

George Fischer, president of J. Fischer & Bro., music publishers of New York, celebrated his 70th birthday on Sept. 13. Born in Dayton, Ohio, he is a son of Joseph Fischer who founded the firm which he now heads.

Mr. Fischer moved to New York with his family and received his education at parochial schools in this city, later entering the College of St. Francis Xavier. He studied music with Joseph Marcks, Carl Muller, Dr. Frank Dossert and Hugo Biala.

He entered the firm founded by his father while still young but at the same time engaged in professional musical activities as an organist and accompanist, but, in 1901 on the death of Joseph Fischer, gave up his other activities and devoted himself entirely to this business. In 1906 he was elected president.

Mr. Fischer is a member of the board of directors of ASCAP and for three terms was president of the Music Publishers Association. Considered as one of the outstanding music editors in this country, Mr. Fischer also is regarded as one of the leading authorities in the United States on Roman Catholic Church music. He has sponsored many American composers among them Lily Strickland, Deems Taylor and William Grant Still.

A daughter and three sons make up his family and two of his children are engaged in business with him.

Mr. Fischer admits no hobby except work.

Freda Draper to Visit East

CHICAGO.—Freda Draper, American contralto, owing to many demands upon her time, had to forgo her annual summer vacation in order to fulfill appearances in concert, opera and radio. Recently she sang with the Dasch Symphony Orchestra at Grant Park with such success that a return engagement was immediately arranged.

Though speaking fluently various foreign languages, Miss Draper has contributed much to propagating the use of English on her programs. Besides making appearances in grand opera and oratorio she has heretofore given recitals before leading clubs throughout the country without invading the East. This autumn, however, she will be heard in large cities on the Atlantic seaboard.

R.D.

Hanna Van Vollenhoven to Make N. Y. Debut

Hanna Van Vollenhoven, pupil of Philipp, Godowsky and Cortot, and of Richard Strauss in composition and orchestration, will give her first Town Hall piano recital Sept. 28. Known largely through her choral works The Night Before Christmas, Star of the Renaissance and a long list of songs and piano pieces, Mme. Van Vollenhoven has been heard frequently in semi-public recitals hereabouts and last year appeared with the Chicago Symphony under Dr. Frederick Stock, playing the Liszt E flat concerto.

Mary Howe's Scores Played by Stokowski and Quartet

Mary Howe's orchestral work, Stars, was played by Leopold Stokowski and his All-American Youth Orchestra on its recent South American tour. Her string quartet was given two hearings, on Sept. 7 and 8 at the Yaddo Music Festival.

Lane Returns from Lecture Series at Apollo Choir Boys Camp

Lewis Lane, pianist, returned to New York recently, after delivering a series of lectures on Great Composers at the Apollo Choir Boys' summer camp on Sunset Mountain, near Asheville, N. C. This was Mr. Lane's second summer as visiting lecturer to this choral group. There were thirty boys at the camp this summer, directed by Coleman Cooper of Birmingham, Ala.

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MARSHALL BRYANT, NEW YORK SINGING TEACHER, AND SOME OF HIS PUPILS

at his new summer teaching centre, Bryant Farm, South Londonderry, Vt. Students from Illinois, Minnesota, Ohio, New York, West Virginia and Tennessee attended an intensive course of study with both private and class lessons, from July 5 to Aug. 30. Plans for next summer at Bryant Farm include collaboration with the summer theatre at Weston, Vt., in the production of at least one light opera. Mr. Bryant resumes teaching at his New York studio on Sept. 15.

Toronto Promenades Applauded

TORONTO, CAN.—Lucille Manners, guest artist on Aug. 22 with the Toronto Philharmonic Orchestra, under the baton of Reginald Stewart, was hailed by 5,600 listeners for her fluent and flexible soprano, her impeccable sense of intonation and her interpretative skill. Miss Manners chose Pierné's Le Moulin and Il etaient trois petits chats blancs, Strickland's Home-Coming and Watts' Like Music on the Water, for her first group. Encores were demanded and included a Verdi aria, and Black's Lullaby to a Doll. In her second appearance, Miss Manners sang the gavotte from Manon with artistry. Again encores were required and the soprano elected There'll Always Be an England which resulted in an ovation, the audience being loath to let her go in time to catch a train back to New York.

Mr. Stewart's orchestral program included the overture to Weber's Freischütz, Bizet's Maid of Arles suite, Bach's second suite in B minor, Ravel's Morning Serenade and the ballet music from Faust all read with sincere musicianly understanding. The British Grenadiers and Rule Brittanica sent the audience home imbued with patriotic fervor.

Anne Jamison and Melton with Orchestra

Anne Jamison, Canadian soprano, was enthusiastically greeted when she made her second consecutive appearance with the orchestra on Sept. 5. The crowded auditorium heard her give a dramatic reading of the Involami aria from Verdi's Ernani and applauded a group of numbers which included the Jewel Song from Faust, On Wings of Song by Mendelssohn and Sullivan's Orpheus with his Lute. Leo Barkin was at the piano. Mr. Stewart's orchestral items included the overtures to Weber's Oberon and Mozart's Marriage of Figaro, Tchaikovsky's Pathetique Symphony and Strauss' Thousand and One Nights.

The week previous, with Sir Ernest MacMillan as guest conductor, the soloist was the operatic and radio tenor James Melton. His opening group comprised the Berceuse from Jocelyn and Ah, Moon of My Delight from Liza Lehmann's cycle, In a Persian Garden. In the second part of the program, Mr. Melton offered his own arrangement of the cowboy song, The Old Chisholm Trail, Leoncavallo's Mattinata, Foster's Jeanie, Lohr's Little Irish Girl and the old English air, Drink to Me Only with Thine Eyes. Needless to say the audience registered warm approbation for the tenor's delightful singing, done in his accustomed warm and rich voice.

Sir Ernest opened the evening with Mendelssohn's Fingal's Cave overture. The first Peer Gynt suite of Grieg, Vaughan Williams' London Symphony and Rimsky-Korsakoff's colorful Russian Easter overture were given understanding delineations. N. L.

Kortschak in Final Concert at Cummington School

CUMMINGTON, MASS.—Hugo Kortschak, violinist, concluded the series of programs at the Cummington School when he appeared as assisting artist with Paul Creston, composer-pianist, in a lecture-recital by the latter. Both artists were members of the faculty at the school. They were heard in Hindemith's sonata in E, and Mr. Creston's suite, Op. 18. The pianist played works of Kodaly and Villa-Lobos. Mr. Kortschak is returning to his post on the faculty of the Yale University School of Music and as head of the string department at the Manhattan School of Music, New York.

Alexander Irwin Dies

Alexander Irwin, 61, who retired two years ago as chief usher at the Metropolitan Opera, where he had served for 37 years, died on Sept. 3, in Brooklyn, N. Y. He also was associated with a stock broker's office. Surviving is his widow.

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Madrigal Takes Root in America

(Continued from page 7)

built in this period a music room was invariably included, as well as a room for the "master of the musicke," since famous composers were often engaged as resident musicians.

What a Gentleman Must Know

The custom it seems was to have madrigal singing, or at least some form of music, after the supper hour which was usually at 5:30. Thomas Morley, writing in 1597, tells us in the Plaine and Easie Introduction to Practicall Musicke that the mistress of the house, according to custom, was wont to serve out the part-books and call upon her guests to join with the family in singing madrigals, implying that an educated man of the period ought not only to be able to take his part in madrigal singing, but also know something about musical theory. This comment is borne out by Henry Peacham in his *Compleat Gentleman*, published in 1622.

One of the fundamental qualifications of a gentleman, Henry Peacham tells us, was to be able to "sing your part sure, at first sight, withall to play the same upon your violl or in the exercise of your lute."

Small wonder is it then that music in England was confined to the educated upper classes. And as neither public schools nor public concerts were in existence, or even heard of in Elizabethan England, whatever music existed was to be heard in the private home, at church, perhaps incidentally in the theatre, or at the court of Elizabeth. It is hardly likely, therefore, that the colonists who were for the greater part of the humbler classes were familiar enough with the madrigal singing custom to carry it over into America on settling Plymouth.

The fact that madrigal singing was the product of the English home also brings out another interesting point concerning it; namely, its "chamber music character." Madrigals were considered one voice to a part compositions and were written for two to six or more parts—a form of music like our string quartet or ensembles of today—and composed for informal or private performance only.

Revival in This Country

Perhaps nothing has more vividly brought this fact to our attention than the English Singers when they toured the country about ten years or so ago in a revival of madrigal singing. Their chamber music manner of performance and their gracious informality (almost as much as if they had gathered around a table for a game of bridge) so captured our imagination that perhaps for the first time in 333 years since the founding of the Jamestown Colony and as many years after the development and flowering of this form of choral singing in England, the madrigal made its first real impression in America.

Perhaps our apathy to the madrigal during all these years is first of all due to the fact that the madrigal had declined in England after 1630, and again after a brief revival, at the latter half of the 19th century. At any rate, our interest in it seems to have taken root about 1925, and has since become active. There is now scarcely an American university or high school, equipped with an *a capella* choir, that is not familiar with madrigals; while some of them have cultivated madrigal singing to a high point.

Now Reach a Greater Audience

If the madrigal was the product of the home in Elizabethan England, and confined to private groups, in America, its scope has broadened and now reaches a greater audience—not only in the participation of madrigal singing, but also in its appreciation through frequent concerts in school auditoriums and radio; while a more literal group, perhaps among our social set, literally and studiously observe every tradition surrounding the madrigal, and sing it as in its original form, unaccompanied, a voice to each part, and, indeed, by candlelight—with even perhaps a look of askance, or a lifted eyebrow, for a guilty person who, when asked to join in the singing of madrigals, is unable to sing his part sure at first sight and play the same upon his violl.

Bernard La Berge Artists Face Active Calendar

Bernard R. La Berge, concert manager, has announced an active calendar of events by artists under his management.

Mary Hill Doolittle, solo cellist of the Baltimore Orchestra, opens Mr. La Berge's New York season on Oct. 3 when she appears in Town Hall. Virginia Pemberton, soprano of the Chicago Opera, gives her Town Hall program on Oct. 13.

Joseph Bonnet, French organist, opens a transcontinental tour of 43 programs in the United States and Canada on Sept. 25. E. Robert Schmitz, pianist, also will make a coast-to-coast tour and appear with the St. Louis Symphony and Cincinnati orchestras as well as in recital in Montreal, Toronto, Seattle, San Francisco and the Middle West and South.

Viola Wasterlain, violinist, following a New York appearance on Nov. 2, will tour the Middle West, West and Pacific Coast in January and February.

Ernst Wolff appears in 20 concerts from Maine to California including many colleges and universities. The Belgian Piano String Quartet is already booked for 37 concerts.

Dr. Louis Bailly appears in New York on Oct. 20 and the Bailly-Robinor viola-piano duo will be heard in Carnegie Chamber Hall on Jan. 23.

A three-week tour of the West and Middle West will be made in April by the Barton Harp Quartet.

Roger Aubert, Swiss pianist, will make a two-week tour in California and the Middle West starting Oct. 28 and tours the East in February, appearing in New York on Feb. 16.

In addition, Mr. La Berge has more than 75 concerts scheduled by various American organists.

Reginald Stewart Transcribes Mendelssohn Work

The music shown in the background of Reginald Stewart's picture on the front cover of the Sept. 1 issue of Musical Courier is from Mr. Stewart's orchestral transcription of the Mendelssohn Organ Fugue which has been frequently programmed in Canada and was heard on the Ford Hour last season.

Roth Quartet to Tour

The Roth String Quartet opens the series of concerts given at the Frick Museum, New York, with a program on Oct. 20. The Quartet will make two tours to the Pacific coast this season, the first starting late in November, the other in

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Mme. Kurt was considered by my husband one of the outstanding opera singers of her generation. She is also known as an excellent teacher. Many of her pupils are now well known artists.
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NEW YORK SEPTEMBER 15, 1940 No. 3019

The Musical Pot Begins to Boil

While civilization fights for existence over the English channel, our musical life goes on serenely through the country.

The selective draft, to be sure, will wrest millions of young American military candidates from their routine for a year and may alter or defer careers. This displacement will doubtless bring about faculty changes in the schools and colleges but if the pattern of the last war is followed we can expect an increase in enrollment for musical training as a corollary of the intensified demand for music, as well as stimulated economic conditions.

Indications that we on the eve of another quickening of our national musical life, such as marked the initial period of the 1917-18 war period, are now plentiful, as witnessed in the pages of this issue of the Musical Courier.

As the Nation's industrial activities gradually speed up to a feverish pace in various sections we hear encouraging reports of concert courses, substantial support for orchestras, opera and choral series.

Vastly increased demand for records of worthy music, unprecedented sales of pianos—to place alongside the family radio—are other portents of the promised new era. The music publishers' story of achievement during these recent months is recorded in this issue. Also, those traveling gospellers of music, the venders of musical art, tell us that in scores of places, the "season" for booking artists throughout the land is now quite topsy-turvy; many local purveyors of musical events are waiting and will presumably make their decision simultaneously.

A war-wracked world is turning to music for solace.

—o—

Backbone of Opera

Six hundred American singers were granted auditions by the Metropolitan last year; the proportion of native-born on the roster was 66 per cent. This season, General Manager Edward Johnson declares the ratio will be still higher.

That is a logical and encouraging recognition of indigenous operatic talent as far as interpreters are concerned. We emphasize "interpreters" because it cannot be said that American composers receive the same degree of encouragement.

As Mr. Johnson told a Herald-Tribune reporter, "such composers as Wagner, Verdi and Puccini belong to the whole world and form the backbone of any opera season."

By the same token, the native composer is the backbone of opera and, indeed, all musical forms in any country. Neglect the living creator, neglect the living word of the native soil and opera becomes a sterile and static art form.

Our several major opera groups are alike in blaming the American public for this neglect. Perhaps our audiences have shown more liking at times for the accepted repertory pieces.

Likewise, they have at once shown a wholesome disrespect for the mediocre works foisted on their eyes and ears by opera managements, knuckling to powerful alien publishing houses or other dictators of artistic policy.

We need a stiffer American backbone in our opera houses—and in our symphony auditoriums.

—o—

Democratic Distribution of Music

John Erskine, educator, novelist, and now head of a movement to foster interest in music by making recordings of symphonic and operatic performances available at cost, told an audience the other night that "if we spend more money for gasoline than for symphonies and opera, one reason is that gasoline has more filling-stations."

"There was a time," he continued, "when a great artist was not at all ashamed to admit that every service in human society is on one side an art, on the other side a business. To ignore this fact and yet to hope for the spread of good music is absurd. No art prospers if its potential audience is not reached.

"The so-called crisis in music today rises chiefly, I believe, from the slowness of the art to accept democratic ideals. . . . Before this democratic distribution of music is possible, the artist must accept democratic ideas.

"The main problem of music today is how to do away with that bottle-neck which prevents artists from getting at the largest audience, and prevents the potential audience from getting at the music they'd like to hear."

—o—

Variations

(Continued from following page)

H. L. Mencken, who has boomed his dislike of so many things, never set down his pen against music. In fact, it is the one thing he adores with a constant love, and his favorite recreation always is to play the piano classics with a limping technic but a great enthusiasm.

Let Richardson Wright (reviewing Mencken's latest book, Happy Days) tell you about the author's tonal life:

He was exposed to music at an early age and soon could play the piano so long and so loud that his father used him as an amateur bouncer when undesirable friends came to call. Later, in his teens, Mencken was even to compose music, including ten sonatas for the piano, a quantity of waltzes and a musical comedy. One suspects that he could easily have slidden into the role of a baffled Beethoven. It was an early dab of printer's ink that saved him.

This first smudge on the nose came from a nifty self-inker printing press and font of type given him when he was eight by his father. Before long he had set himself up as a printer of business cards and started a newspaper with discarded type picked from the ash cans of a local press. In the fifty years that have succeeded, printer's ink has never ceased swishing through his sinuses.

✦ ✦ ✦

Have you ever been annoyed at those motor car horns that toot How Dry I Am, and other musical motifs? This Summer in the mountains I jumped out of the way to the air of the Merry Widow waltz (closely related thematically, by the way, to How Dry I Am) and on a second occasion was warned with a strain from The Sidewalks of New York.

Cartoon by Farlow

"Either those players don't know their business, or we've turned two pages."

Along come two newspaper clippings of recent date, one from Lebanon, Ohio, and the other from Cincinnati. The first is captioned Tootling Ban May Be Laid In Lebanon; and the second, Musical Horns on Autos Must Go.

In Lebanon, Mayor Gilmour has taken the matter in hand, prompted by the complaints of "citizens who are aroused from their slumbers by nocturnal symphonies via the auto horns. He also warned that their unnecessary tootling might result in a few sour notes in police court."

In Cincinnati, City Manager Sherrill, Police Chief Weatherly and Traffic Superintendent Wolsefer have actually ordered the silencing of musical auto horns, as being in violation of existing city ordinances. Local dealers and automobile accessory stores are cautioned by the three Cincinnati officials not to sell any more of the offending contraptions. New York and other cities might well take an example from the Ohio proceedings.

If this thing isn't stopped everywhere, sooner or later some motoring music-lovers are sure to equip their cars with typical signals like the opening of Beethoven's fifth symphony, Schumann's piano quintet, the first three tones of Strauss' Thus Spake Zarathustra and Rachmaninoff's C sharp minor Prelude, to say nothing of Wagner's Walhalla Motif, the Forge Theme from Rheingold, and of course the Horn Call of Siegfried.

Also, the possibilities are frightful that publishers and composers might use the motor horn as a medium for sales propaganda. Imagine the streets resounding with thematic blasts from the current popular tunes of the day. Or Irving Berlin riding around identifying himself with the air of Alexander's Ragtime Band, and Roy Harris' Rolls Royce endlessly performing When Johnny Comes Marching Home.

✦ ✦ ✦

"With Stamitz, Gossec, C. P. E. Bach and Haydn all being at various times called 'father of the symphony'," writes M. B. H., "wouldn't you say that of the older symphonies it's a wise one that knows its own father?"

✦ ✦ ✦

The season is on. Now let the recitalists recite, the orchestras orch, and the operas op.

VARIATIONS

By Leonard Liebling

Here is the new musical season at our front door, and the writer on tonal topics faces it with some mental reservations and much confusion.

Aside from the fact that he feels—at least I do—that there is nothing as important to talk and write about as the European and Asiatic wars and our American conditions military, financial and political, he also encounters uncertainties on every side in his own special field. Their developments later in the season seem at present to be a matter of difficult speculation.

The main two organized bodies of musicians are engaged in a sharp Blitzkrieg regarding the question of unionization; ASCAP and its new rival battle savagely over the question of radio royalties for composers; performers on sustaining air broadcasts demand more money and use the strike threat as forceful persuasion; the Metropolitan Opera enters upon a radical democratization policy hitherto untried; signs begin to loom that American sympathy with England might lead here and there in our land to banishment of music by composers of Nazi, Fascist and Communistic countries; the publishers feel uncertain because of the stoppage of sheet music importations from Europe; many foreign performers cannot cross the Atlantic to find their usual engagements here; and most ominous circumstance of all, every passenger steamship and aeroplane from abroad adds to the quota of refugee musicians who desperately need to sustain themselves, and in the effort, secure much work that might be available for our own professionals. Just to complete the engaging picture, it should be added that one of the major broadcasting corporations seems to be setting out on a course of serious curtailment in the programming of the best music.

However, in spite of the dark outlook, there is every indication that our profession will carry on hopefully as before. To use trite but true phrases, music is more than ever a vital force in our cultural life, and has of recent years become a necessity to millions of Americans. We shall have about the same number of symphony concerts as usual; there will be enough opera for those devoted to it; practically all the best conductors and recitalists are on these shores; outstanding European composers have made permanent homes here; gifted American composers no longer need look upon themselves as outcasts and pariahs; our students stay in this country to learn, and their number does not decrease; there is unabated activity from all the old and some new organizations dedicated to spreading musical interest, appreciation and cultivation; and beside radio, also the phonograph and the films continue to utilize the musical subject and the best composers and artists.

Therefore, let us carry on with optimism and courage, each one doing his bit to help our art through these troubled but by no means hopeless days.

Perhaps it might help for you to read a letter which came to my desk just as I was typing these lines. It is from London, dated August 16th, and the envelope is fastened with the seals of the British censorship:

93, Cornwall Gardens,
Queen's Gate, S.W. 7.

Dear Variations.

If it were necessary to find still another instance to refute the slander that England is the land without music (the Censor would not allow me to give the original quotation) surely last night's "Promenade Concert" audience provided a notable contradiction.

For fear of losing their places inside, the queue which had waited for hours to get into Queen's Hall refused to take shelter when the air-raid warnings sounded. As befitted a "Prom" audience no one started singing, but most of the queue went on studying their miniature scores.

The only lack of restraint on their part was when Sir Henry Wood drove up to the stage-door (while the raid was on) and received a burst of cheering. Sir Henry looked as if it would take more than Messerschmitts and Heinkels to make him late for one of his concerts.

Crowds still flock to the National Gallery every mid-day for the Myra Hess concerts. There you would see a great many officers and men of H.M.'s forces among the listeners. All gladly sacrifice their lunch, rather than miss this hour of chamber-music.

I have decided to remain in England for the duration of the war. I have it very much in my mind that in these days of stress I should stay here and bear my share of the trials of my fellow countrymen and do what I can to help, in however small and modest a way.

With greetings to you and all my other friends in the U. S. (including the kind ones of the Lotos Club) I am,

Yours sincerely,
IVOR NEWTON.

✦ ✦ ✦

From E. J. arrive the attached useful suggestions: "I read with interest your list of places and persons that ought be seen by musical visitors to New York. However, I think you overlooked a few, and I am taking the liberty of mentioning them herewith. For instance, the worst Beethoven statue in the world, to be found in Central Park; the former West 56th Street home of the defunct Beethoven Association, which seemed to perform works chiefly by other composers than Beethoven; U. S. Treasury Building, where the reserves of greenbacks are replenished after every New York recital of Hofmann, Pons, Moore, Heifetz, Rachmaninoff, Anderson, Flagstad and Horowitz; dock from which European musical artists no longer sail the moment their American concert tours are ended; the tomb of the man who waited for the great American opera, and finally died of old age; Tin Pan Alley, where one-fingered composers take themes from classical music and show how it should have been written; place on the sidewalk where the man struck who was thrown from Leonard Liebling's office window after saying that Liszt was a charlatan and Parsifal is the greatest opera ever written."

✦ ✦ ✦

Important musical news from Chicago is that the Newberry Library in that city has some thirty-five or more persons engaged in compiling an index of all known magazine articles on music which will embrace over 300 bound volumes when completed, represent the principal languages in English translation, and give the titles and resumes of the entire material. The project is one of the most important contributions to musical scholarship made during recent years.

✦ ✦ ✦

This department receives a letter from Montreal, Canada, dated September 9, signed Claire Cofsky, but it cannot be answered by mail as the writer gives no home address. Follows the communication:

"I have heard many times Rose Bampton, she has a great voice and all my friends say that she is beautiful Musical Courier of the August 15 give us an old photo of Rose Bampton can you give a new photo. I want to see a beautiful large photo of her. And can you answer these questions. Is she a real American, who is her husband, some children, some brothers or sisters, her hobby, can we write to her, address? Many thanks."

Large and beautiful photos of Miss Bampton have been in the Musical Courier and doubtless will be published again in these pages. She was born in Cleveland; her husband is Wilfred Pelletier, the conductor; they have no children; she has two brothers; her hobbies are swimming and mountain hiking; her address is care of the Metropolitan Opera.

✦ ✦ ✦

Brooklyn, N. Y.
August 31, 1940.

Dear Variations:

Here are two items for your Musical Dictionary:

Kipnis—a herring.

Russlan and Ludmilla—attorneys-at-law.

Very truly yours,
A. H. RAPAPORT

✦ ✦ ✦

Vocally considered, I am impressed by an editorial in the Cincinnati Times-Star of August 24, commenting on Wendell Willkie's speech at Elwood, Indiana, when he accepted the Republican Presidential nomination. The editorial praises Willkie's "utter sincerity of manner," and says "his other asset is his voice, which has overtones like those of a cello." The daily newspaper editor with that kind of a musical ear is a phenomenon in journalism.

✦ ✦ ✦

Terre Haute, Ind., August 30, 1940.

Dear Variations:

Among the several notices from San Francisco papers regarding the recent marriage of Monique Schmitz, daughter of my good friend E. Robert Schmitz, was one which I am sure you will relish. I quote the interesting and enlightening paragraph:

"Miss Schmitz' father is the internationally famed concert pianist who created a sensation when he played The Capture of Inspiration with the San Francisco Symphony Orchestra last year."

Wouldn't this have been a feat and wouldn't you have enjoyed being present as such an event?

Yours sincerely,
L. EVA ALDEN.

✦ ✦ ✦

A New York apartment dwelling just built, Southmoor House at 230 Central Park South, advertises: "Music by Muzak included in all rentals." (Muzak is the piped music mostly supplied so far to restaurants and cafés). However, compensation is not lacking, for the advertisement also promises free gas and electricity, cross ventilation, Southern exposure and extensive views of the Park.

✦ ✦ ✦

Someone inquires whether most amateur pianists and violinists do not play solely for their own amazement.

✦ ✦ ✦

Amazement too, is what overcomes most of us in contemplation of recent and current doings in Europe. For instance, the holding of the Bayreuth Wagner performances last month, officially called War Festival. In accordance with the command of the Führer, the auditors were mostly invited soldiers.

All reports of the occasion have not yet arrived in this country, but no one would be much surprised if the repertoire included Tannhaüser or the Vocal Blitzkrieg at Wartburg; if the name of Siegfried was changed to Siegheil and that of Beckmesser to Beckmesserschmitt; and if Brünnhilde and her Valkyrie sisters had replaced their flying horses with parachutes and dive-bombers.

Of course the reforms also made the Flying Dutchman's vessel a submarine, and showed Walther winning the prize with the Horst Wessel Song.

One can vividly imagine the hilarity and delirious applause of the Rhinegold audiences when in the scene where Wotan appeases the giants, they came on carrying not mammoth clubs, but huge umbrellas.

(*Continued on preceding page*)

From far-off Argentina comes word that Marjorie Lawrence may contribute to the prized possessions of the Teatro Colon in Buenos Aires. The management has asked Miss Lawrence for the breast plate, helmet and spear she uses in the role of Brünnhilde. These would be placed with costumes of two of her predecessors who sang there, Nellie Melba and Lucrezia Bori, in the historical museum.

Miss Lawrence, who sang Brünnhilde in Die Walküre there this year appeared in the title role of Salome on Sept. 9 and sings Kundry in Parsifal on Sept. 29. On her return, she sings Minnie in the first English version of Puccini's Girl of the Golden West with the San Francisco Opera.

A recent Boston Symphony Esplanade concert proved to several hundred children of that city that *all* composers whose works are played by orchestras are not dead. The situation arose when Arthur Fiedler invited Charles Repper to attend the playing of the latter's Silver Shadows, extending the invitation with this comment: "It might be a good idea to have the children actually see what a composer looks like."

So, in his best bib and tucker, Charles was among those present, took a bow and then told his young audience that he not only endorsed Fiedler's idea but would suggest also that a bouquet be extended composers while they are alive instead of placing wreaths on their tombstones.

Eastman School Plans Two Concert Courses

ROCHESTER, N. Y.—Two concert series for 1940-41 have been announced at the Eastman School of Music. The Kilbourn Hall series opens on Nov. 12 with Mann, Bloch and the Mann Ensemble. On Nov. 26, the Philharmonic Woodwind Quintet appears, and on Dec. 17 Angna Enters gives a recital. On Jan. 14 the Belgian Piano Quartet plays; Cecile Genhart appears Feb. 4, and Eileen Malone and Joseph Fortuna give a joint program on Feb. 25. Yves Tinayre will be heard on March 11 and Nicholas Konraty and George McNabb on April 1.

The Rochester Philharmonic Orchestra concerts with Jose Iturbi and Guy Fraser Harrison conducting, give twelve concerts starting on Nov. 7. Soloists include the Westminster Choir, Alexander Kipnis, Argentinita and her dancers, Rose Pauly, Zino Francescatti, Harold Bauer, Eugene List, Rudolph Ganz and Charles Naegele.

A total of 536 students from 39 states, Canada, District of Columbia, Hawaii and Uruguay attended this year's summer session, the largest in the school's history. Nine Eastman School students were chosen by Leopold Stokowski for his All American Youth Orchestra and toured South America with the organization.

Sandor Vas, of the piano faculty, will make a third tour, under the sponsorship of the American Association of Colleges from Nov. 11 to Nov. 23, lecturing and appearing as piano recitalist.

Three alumni were members this summer of the conducting class directed by Dr. Serge Koussevitzky at the Berkshire Music Center. Robert Hufstader, a graduate in 1931, who was one of these, has been appointed conductor of the Bach Circle of New York.

Sidney Mear, trumpeter, was engaged as solo trumpeter this summer with the Mexico City Symphony. He was selected by Carlos Chavez, conductor.

Hacker Gives Knox Recital

KNOX, N. Y.—The Reformed Church here recently sponsored for the second consecutive summer a recital by William Hacker, pianist. The outdoor program, presented from the stage of Mr. Hacker's trailer, included Mozart's A major sonata; Beethoven's Andante Favori and works of Chopin, Brahms, Tansman and Liszt.

W. M.

New Firm to Publish Latin American Music Here

Organization of a firm for the sole purpose of publishing Latin American music and assisting composers of Spanish and South American rhythmic and classical works has been announced by Abe Tuvim and Mary L. Shank. Known as the Pro Arte Music Publishing Association, its headquarters will be at 1619 Broadway, New York. The American Academy of Music will act as selling agents.

PAMPA, as the new company is known, will place under contract both the established and lesser known composers and already has representatives in South America negotiating with such composers. Twelve Latin American songs are being prepared for publication as well as four dance orchestrations.

Mr. Tuvim was the exclusive representative here for the Association of Mexican Authors and Composers and has been active in popularizing Latin-American music in this country. With Miss Shank he is the United States representative for the Department of Fine Arts of the Mexican government. Both represented Mexico in the Broadway revue, Mexicana, produced last year.

Miss Shank introduced to this country Vicente Gomez, Elvira Rios, Tana, Ramon Armengod, Chucho Martinez and Pedro Vargas.

Buebendorf Starts Sixth Season With Liederkranz

Francis Buebendorf, will soon begin his sixth season as director of the Liederkranz Club and will present the usual concerts. On Sept. 22 Mr. Buebendorf will preside at the dedication of the new organ in Woodlawn Heights when there will be special musical programs celebrating the 94th anniversary.

Eugene Conley Widely Heard

Eugene Conley, NBC tenor and artist-pupil of Ettore Verna, in addition to his regular network broadcasts, included in his recent activities concerts and recitals at Star Lake Inn, Star Lake, N. Y.; Oradell, N. J.; John Wanamakers both New York and Phila., Pa., and Asbury Park, N. J. During the summer recess from his regular solo position at Christ Church Methodist, New York, the tenor sang at the Riverside Baptist Church, New York, and the First Methodist Church in Mt. Vernon.

CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

I See That

Maria Carreras, pianist, is being featured this month on the programs over WQXR. Mme. Carreras plays on Friday afternoons.

* * *

Fred Destal, baritone, is singing at the Colon Opera in Buenos Aires.

* * *

Richard Crooks, tenor of the Metropolitan Opera Association, includes among his Middle Western bookings for the season a recital in Jackson, Mich., Nov. 21.

* * *

One of the engagements as soloist with symphony orchestra on the 1940-41 schedule of Eleanor Steber, soprano of the Metropolitan, is a concert with the Women's Symphony Society of Boston on Nov. 21.

* * *

John Carter, tenor of the Metropolitan Opera, will give a recital in Holland, Mich., Nov. 11, the day before he is booked for a similar appearance in Springfield, Ill.

* * *

The fourth season of the Bomar Cramar Studios for pianists opened in Indianapolis, Ind., on Sept. 9.

* * *

Julia Munro, violinist, and former pupil of Leopold Auer, has been recently appointed to teach at the Brooklyn Central Y.W.C.A. this season. Miss Munro also teaches at Centenary Junior College, Hackettstown, N. J.; at the Ash Institute, Brooklyn, and at her private studio in New York City.

* * *

Jean Spitzer, violinist, appeared as soloist with the New York City Symphony at Forest Park, Queens, on Aug. 30.

Albert Morini Artists Will Appear Widely

Milhaud to Conduct and Give Lecture-Recitals

Darius Milhaud, French composer, who recently arrived from Paris and conducted a concert of the Columbia Broadcasting System, is under the concert management of Albert Morini, who has arranged for his appearance on Oct. 16 as conductor of one of his latest works with the Chicago Symphony Orchestra. The score is dedicated to this ensemble. Milhaud has also been invited to conduct the Boston, San Francisco and other orchestras and will give numerous lecture-recitals with his wife, Madeleine Milhaud, one of France's leading actresses. The subject will be the Spirit of French Poetry and Melodic Music. On Nov. 24, Mr. Milhaud will be heard in San Francisco.

Mr. Morini also announced that Ruggiero Ricci, young violinist, will appear on Oct. 19 at the People's Symphony concerts and on Nov. 10 at the Chicago Orchestra Hall.

Rose Pauly's New York recital is scheduled for Nov. 3 while Stell Andersen, pianist, will be heard on Nov. 27.

Mr. Morini also will direct the activities of the San Francisco Trio which appeared in its first season, last year, in that city, Carmel, at Mills College, at the University of California in Berkeley and in Davis. Several of these places have re-engaged the trio for this season and already three concerts are announced in San Francisco. The trio also will tour key cities of the West.

Each member of the trio is an artist of distinction. Alice Morini won first prize in piano at the Conversatory of Vienna and has appeared in Europe and this country with her sister, Erika Morini, violinist. She has been heard in solo appearances and with ensembles.

William Wolski, American violinist, studied in Vienna and Budapest with Sevcik and Hubay and has appeared in solo recitals and with orchestras in Central Europe and the United States.

Boris Blinder, solo cellist of the San Francisco Symphony, who held a similar post under Monteux with the Orchestra de Paris, has been heard in solo and chamber music recitals. In Paris he studied with Joseph Salmon.

NEW YORK CONCERTS

Wednesday, Sept. 18
All-American Youth Orchestra, Leopold Stokowski conducting, Carnegie Hall (E)

Thursday, Sept. 26
Dorothy D'Orn, soprano, Carnegie Chamber Hall (E)

Friday, Sept. 27
Gilda Lois, monologist, Town Hall (E)

Saturday, Sept. 28
Hanna Van Vollenhoven, pianist, Town Hall (E)

Sunday, Sept. 29
John Feeney, tenor, Town Hall (E)

Tuesday, Oct. 1
Frances Fisk Shaw, contralto, Town Hall (E)

Thursday, Oct. 3
Mary Hill Doolittle, cellist, Town Hall (E)

Sunday, Oct. 6
Paul Robeson, baritone, Carnegie Hall (E)
Anna Antoniades, pianist, Town Hall (E)

Monday, Oct. 7
Elna Sherman, virginalist, Town Hall (E)

Tuesday, Oct. 8
Eugene Gash, pianist, Town Hall (E)

Wednesday, Oct. 9
Don Cossack Chorus, Carnegie Hall (E)
Elizabeth Zug, pianist, Town Hall (E)

Thursday, Oct. 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Oct. 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Francis Flanagan, violinist, Town Hall (E)

Sunday, Oct. 13
Gina Van de Veer, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Virginia Pemberton, soprano, Town Hall (E)

Monday, Oct. 14
Jacques Abram, pianist, Town Hall (E)

Tuesday, Oct. 15
Erno Balogh, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

WANTED: "SCHOOLS FOR EXPERIENCE"

By LOUIS BACHNER

Surveys made by the Musical Courier in the last year have revealed a substantial growth in our national musical resources. Opportunities for education in musical fields exist to a degree never before equalled in this country, with the steady augmentation of our schools and conservatories and improvement in their courses. Today those of the world's most eminent musicians not already resident here are coming to this country and accepting teaching posts with eagerness.

The country now possesses a quota of symphony orchestras unequalled in quality and numbers in any other nation. There are opportunities provided by the three chief operatic companies of the nation, in New York, Chicago and San Francisco, to say nothing of seasonal groups in New York, Philadelphia, Los Angeles, St. Louis, Cincinnati and other cities. The apparatus for musical production is a great and growing one; its standards are among the world's highest.

Filling a Gap

Nevertheless, between the music schools sending forth their annual large numbers of graduates and the professional organizations who employ solo talent, a great gap exists because of the lack of enough training organizations similar to those provided by the provincial opera houses and small city orchestras of Europe. These at any rate were available until the war hampered the free exchange of artists between countries or banished such activity entirely. At the present time that outlet for American fledgling artists has been closed. This is America's opportunity to suply such a field of activity.

At various times proposals have been advanced for the promotion of new forms of organizations which might provide such proving grounds for the young artists of America. Some schools have formed classes in actual orchestral and solo playing, operatic production and the like. But many such arrangements have been limited in scope.

Valuable Proposal

From several sources, in the last few years, have come suggestions for the creation of training schools. These have concerned particularly the young singer who wishes to enter opera—a field in which the United States still lags behind other countries in opportunities. Nevertheless the growing number of successful American-trained artists now found on the rosters of our leading companies shows that an advance has been made.

Recently Louis Bachner, a leading voice teacher, came forward with an interesting suggestion for "experience schools," which is explained in the appended article.

Wanted: Readers' Comments

Musical Courier is interested to hear the views of readers, *pro* and *con*, on such a system of training groups, and would welcome the expression of opinion, with possibly some new and fruitful suggestions. A symposium will be prepared in which free voicing of opinion will be encouraged, particularly from young artists who are themselves faced with the problems already described.

Please write your views on the subject to the editor.

The past ten years have seen remarkable developments in the music life of this country. Many symphony orchestras of high standards have been newly organized; concerts of all major orchestras including newly founded radio orchestras reach millions of listeners directly and through broadcasting. Opera is being given (and also broadcast) in New York, San Francisco, Chicago, Los Angeles, St. Louis, Philadelphia, Cincinnati, and other cities. Music has taken a place of importance in the curriculum of universities and colleges throughout the country, and many of these institutions offer a series of highgrade concerts to the public.

Aiding the Young Artist

Many of the leading musicians of Europe have come to this country in the past few years to make it their home. They will influence the musical growth of this country for the better, to an incalculable degree. This country may well become the center of musical culture of the world.

In one field, however, very little has been done. The young artist, ready to start his career, is badly handicapped through the lack of experience. I speak particularly of the young singer. Opera organizations are not and cannot be schools of experience for young singers. The public rightfully demands performances of a high standard by seasoned artists. Music courses cannot engage such inexperienced singers for their concerts; orchestras cannot engage them as soloists. Experience in singing publicly is as much a part of the development of the young singer as any other part of his studies.

Experience an Essential

The young singer who seeks an engagement is met always with the question, "What experience have you had?" If he has had none or little, the unusual conditions under which auditions are held, will completely upset him. A concert, now and then, finds him so nervous because of this lack of experience, that he is unable to do himself justice. Singing under unaccustomed conditions, in a large auditorium—the unfamiliar acoustics of which will surely upset him—finds him entirely unprepared to meet the situation. It increases the nervousness, natural on such occasions, to such a degree that the young singer is hopelessly lost. In opera, he may know his roles musically, he may be prepared vocally, he may have studied them dramatically, but never having sung them in an acting ensemble on a stage, he is still confronted with the problem of his inexperience. Opera companies as a rule give very few ensemble rehearsals for standard works.

These are just a few of the difficulties that the young singer has to contend with. It can be seen that the lack of experience is a most serious handicap, if not an unsurmountable one, for the young singer about to start his career in these days. It is true that there are a number of conservatories which have their own opera schools. But these schools are only for the pupils of these conservatories. Innumerable talented vocal students do not have such advantages. Where is the young, talented singer to get his experience?

There is the possibility of a solution for this at hand, the possibility of making "schools for experience."

Competent Leaders on Hand

Many young conductors of opera, stage managers, coaches, have left Europe and settled in this country. They have had years of active work in their various fields. They will gladly and thankfully contribute to this country's musical welfare. We have auditoriums in all high schools which are not used after school hours. A municipal office could be opened where young singers desirous of experience, as well as conductors, stage managers and coaches desiring to help in this project, could register. A nucleus of twenty singers, tenors, baritones, basses, sopranos and contraltos, could be assigned to a high school to meet three times a week for three hour periods, under a conductor, stage manager and coach for accompanying, and the active practice of singing and acting various operas or parts of operas could be undertaken. The time could be divided among the singers, an hour for each set of principals. The same opera could be repeated each time, or parts of different operas could be used, dependent on the categories of voices. Ensembles of all standard operas, Italian, German, French, could be done.

Benefits to Students

The student would grow accustomed to singing in an acting ensemble in a large auditorium, and he would gradually lose his inhibitions. Psychologically, it would help the student, for he would know that he was active in furthering his career; he would be getting experience in practical opera singing. He would learn to recognize and adapt himself to various acoustic conditions. He would learn to watch and understand the conductors' beat. The fundamentals in stage work would be learned.

There are many added advantages to this plan. Teachers could hear their pupils in an ensemble and judge their dramatic talents. Managers could hear talented young singers, and in the course of two or three months, judge their potentialities much better than from one or two auditions. Important auditions could be prepared. And, for the student, it would be a real "school of experience."

Limited Budget Possible

A course of ten weeks could be made, four courses in a year. A change of auditorium could be made for acoustic purposes at the end of each ten weeks. Such groups could be formed all over the country in various music centers. In large cities, as many as ten groups or more could be formed. There is a wealth of exceptional vocal material which, in this way, could be utilized for future first class ensembles. Opera could be sung in English. Orchestral schools could be developed in the same manner, and later on combined with the opera ensembles. Parts of operas could be performed for the high school pupils, and later, for the general public.

All this could be done under the auspices of the municipal authorities, on a cooperative basis. For the course of ten weeks, thirty lessons, each of three hours, $60 would be paid by each student, $2 for each lesson. This would make a total of $40 for each period. Of this, $10 would be paid to the conductor, $10 to the stage manager, and $10 to the accompanying coach. This would leave $10 for piano tuning, for paying a caretaker of the auditorium out of school hours, and other incidentals.

Precedents in Europe

Such schools of experience are an absolute necessity for the young singer. They open untold possibilities for his artistic development. The municipal authorities in granting the use of the auditorium would be furthering the cultural development of this country.

The writer had such a school for his own pupils for five years in Berlin, Germany. It was invaluable in giving the students routine and security in their various roles. To illustrate, Carin Carlsson, the Swedish contralto, now leading contralto at the Berlin Opera, was able to sing leading roles in Zürich, Switzerland, under Felix Weingartner, in her first engagement. She had never had any experience in singing on a stage before this.

The American voices are as fine as any in the world. Given the possibilities of development through experience, these young American singers could furnish the material for many first class opera companies throughout this country.

Photo by Samuel H. Gottscho

A STUDENT PRODUCTION WHICH ATTAINED DISTINCTION was Strauss' Ariadne auf Naxos, as done by the Juilliard Opera School in New York, Dec. 5, 1934. The work was given its American premiere, with Albert Stoessel conducting the orchestra of the school, and with stage settings and costumes designed by Frederick Kiesler. This was an excellent example of what can be done with a cast of young artists learning their métier.

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THE ART OF POLYPHONIC SONG, by Hans Theodore David.

A collection of 23 compositions by some of the most famous 16th and 17th century composers, edited with an introduction by Dr. David, European musicologist, now in this country. The original texts are given, as well as English translations by Willis Wager. They represent the period when, to quote the editor, "*a cappella* singing was at its height." The works range from simple two-part choruses to one with eight vocal lines. Rare music is included, by Claude le Jeune, Hofhaimer, Ferrabosco, Senfl, Jacob Handl, and Herbert Lecouteux, as well as the greater masters Palestrina, Lasso, Sweelinck, Morley, Byrd, Weelkes, Wilbye, Hasler, *et al.* The comments by Dr. David are of unique worth, and of course the editing is scrupulous. A very fine collection indeed. (*G. Schirmer, Inc., New York.*)

FOR MEN'S VOICES

AT THE CRADLE (Old French Carol from Gascony, arranged by Channing Lefebvre). This naively beautiful and sturdy carol uses a tenor solo voice in addition to two tenors and two basses. It is very welcome for Christmas use, as it has dignity and good taste. Piano accompaniment. (*Galaxy Music Corp.*)

AS BENDS THE WHITE BIRCH (Swedish folk melody, arranged by Alfred Whitehead; words by Staines Franklin).

For four male voices, this sonorous Scandinavian chorus has a contemporary interest, as the text includes the line, "For ruthless hordes in our land are seen." The story is that of a young prince who craves blessing ere he rides to save his country. There is a piano accompaniment. (*Galaxy Music Corp.*)

FOR MIXED CHORUS

BENEATH THY CROSS I STAND, anthem, five octavo pages, by Boris Levenson, a cappella ad lib. Serious, churchly music in minor key, with many accented "passing notes." Soprano up to a high G.

MAY GOD BE PRAISED, eight octavo pages, a cappella, by Franz Bornschein, text by Martin Luther, easy, tuneful, singable music, with climax on soprano high G.

DECK THYSELF, MY SOUL, WITH GLADNESS, based on an old-time melody by Crüger, motet a cappella, eight pages, by Matthew N. Lundquist. The bass sings the principal melody, alternating with soprano; then the Choral follows, in real Lutherian style, with many passing notes and straight-away melody, all in easy voice-compass. The melody rotates in musicianly style, harmonized in five-voice parts; compass to high soprano G. (*Carl Fischer, Inc., New York.*)

BOOKS

SIMPLIFIED SIGHT-SINGING, by Allan Nern. This brochure contains "a course in music reading based upon the study of intervals." The author, lecturer in music education at the University of Pennsylvania summer school, has designed a course that can be taken in homeopathic doses, a few minutes a day during a school year. The musical examples are in large notation, and many attractive airs are included. (*Elkan-Vogel, Inc., Philadelphia.*)

THE MAKING OF MUSICAL INSTRUMENTS is an informative little volume for the chap who wants to know "what makes the wheels go 'round" inside his musical instruments. It tells just about everything about every instrument that you have ever wanted to know. The concert goer, the professional musician and the merely interested will find here the answer to many of his questions and the author, T. Campbell Young, is to be complimented for his thorough, workmanlike job. He expresses a hope, which we endorse, that the book will find its way into the class-room of schools where senior pupils are working along practical lines. It will serve well as a technical reader, since the information is authoritative and presents only facts. The author has spent weeks and months in factories talking to the men who design and make instruments and to make his text as clear as possible, great use is made of sketches. Starting with the piano, the book gives detailed information of the making of the violin, brass and wood-wind instruments and the organ. 190 pages. $3.00. (*Oxford University Press, England;* distributed in this country by *Carl Fischer, Inc., New York.*)

IDIOMATIC COURSE OF PIANO INSTRUCTION FOR CLASS WORK, by Albert D. Jewett.

A compendium for the piano teacher which outlines in its close-packed 45 pages a practical and suggestive outline of methods of education, theory of music, ear training, notation, and the technic of piano playing. It abounds in exercises, and in general embodies an intelligent approach to piano work. It is the author's contention that most pupils are constantly urged to "practise" without being told what it is all about. The course is the result of long experience in this field. (*C. C. Birchard & Co., Boston.*)

FOR ORCHESTRA

VARIATIONS ON POP, GOES THE WEASEL, by Lucien Cailliet. This resourceful musician has given us, after many reworkings of Bach and other classics, an erudite version from the folk treasury. It trips along with a good deal of incisiveness and rich scoring. A sliding whistle adds a novel touch to one variation, and there is a real pop-gun to add verisimilitude. A modern touch is added by chromatic glissandi. (*Elkan-Vogel, Inc., Philadelphia.*)

FOR TWO PIANOS, FOUR HANDS

"KINDER" CONCERTO by Mozart, arranged by Louise Robyn.

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tutti in this reworking. The edition is carefully fingered. The work's simplicity and clarity make it a good vehicle for advanced students, the second piano part being for the most part subordinated. (*Oliver Ditson Co., Theodore Presser Co., Philadelphia*, distributors.)

FOR PIANO SOLO

FOURTH SONATINA, by Amedeo de Filippi.

The composer, an American musician who has done much work for motion pictures and radio, supplies an original score on classical lines but with some modern color in the harmonies. There are three movements, an opening *allegretto*, a brief *lento* and a final *allegro*, in toccata style. The work has been played by Muriel Kerr in a Juilliard School recital. A sensitive score, pianistic to a degree and of moderate length. (*Concord Music Pub. Co., Inc., New York.*)

MANITAS (LITTLE HANDS), Cuban Serenade, by Charles Repper.

Interesting study in which the left hand provides a rhythmic background. The whole has a dancelike lilt and the melodic theme is quite attractive. Not difficult. (*Brashear Music Co., Boston.*)

FOR STRING ENSEMBLE

NINNA NANNA, by Renato Bellini; arranged by Ruggero Vené.

This is an orchestration of a song by Mr. Bellini, known as Lullaby for Liana, which was composed for and dedicated to the little daughter of Tito Schipa. It has a swaying, rhythmic charm, and is of pronounced simplicity. (*G. Schirmer, Inc., New York.*)

SONGS

CANDLE LIGHTS OF CHRISTMAS; words by Fred W. Young; music by Charles Repper.

Tripping melody of charm and simplicity marks this Christmas song, which tells of the Child "that men now call divine." The number is especially suitable for use in church and school at the holidays. Piano or organ accompaniment. The range is from F to D. (*Brashear Music Co., Boston.*)

SONG OF MOJAVE, words by L. Wolfe Gilbert; music by Walter Donaldson. A number using vivid American Indian melodies and rhythms in depicting "the soul of the desert." (*L. Wolfe Gilbert Music Pub. Co., Hollywood, Calif.*)

A GARDEN IN ENCINO, by Pauline Carroll, Al Piantadosi and Harry Caroll. Rather like a South American serenade, this song has strongly lilting tunefulness and a recurrent "Ay, ay." (*L. Wolfe Gilbert Music Pub Co., Hollywood, Calif.*)

GULLS and THE LONELY CABIN, songs for medium to high voice, by Ethel Glenn Hier.

Miss Hier's Gulls, a setting of Leonora Speyer's poem, achieves considerable atmosphere by the use of arpeggios in the accompaniment, above which the singer is given a rising vocal line of sober beauty, with a climactic close. Range, E flat to F. The Lonely Cabin, words by Herbert Gorman, is a strikingly poignant work, in which the singer mourns a love that is past. Range F to G. (*The Composers Press, Inc.*)

WHEN THE HOME-BELLS RING AGAIN, words by Edward Lockton, music by Haydn Wood.

A ballad from England that tells of one who waits for a warrior lad's return. It is by the composer of the celebrated Roses of Picardy, heard in the last World War, but hardly of so memorable a quality, though pleasantly tuneful and lilting and of vigorous sentiment. (*Michael Keane, Inc., New York.*)

Designed for Christmas as well as general use, THEY BROUGHT HIM GIFTS is a charming song, *quasi* ballad, for the soprano or tenor with an easy F and option G. Gordon Balch Nevin is the composer and the words, by Lillias C. Nevin, tell first of the gifts "they brought" Him, the singer wondering, towards the song's conclusion, if they were aware of the gifts "He brought them," a neat turnabout in 34 measures. (*J. Fischer & Bro.*)

THE BALLAD OF ABE LINCOLN, lyric by Beatrice Goldsmith, music by George Kleinsinger. An extremely simple style, probably based on hoe-down or backwoods melodies, and words of colloquial sort mark this ballad. (*Edward B. Marks Music Corp., New York.*)

RONDA, and LAVENDERA, by Federico Longas.

Two numbers said to be in the repertory of Bidu Sayao. Ronda is a passionate love song, and Lavendera a tribute to a "lovely laundress." Both are in pungent Spanish rhythms and there is text in that language and in English. Piano accompaniment. (*Edward B. Marks Music Corp., New York.*)

FOR ORGAN

SONATA, III, by Paul Hindemith.

This is the third of Hindemith's works for this instrument in the sonata form and dates from this year. The three movements provide some intriguing polytonal musical patterns, mostly in rather quiet style. The first, plainly contrived, marked "moderate," bears the superscription "Oh Lord, to whom should I complain." The second section, "Awake, my treasure" is an extremely complicated contrapuntal study of three pages. The last, "quietly agitated," is the most extended. The whole occupies just thirteen pages, but is marked by this composer's seriousness and individuality. (*Associated Music Publishers, Inc., New York.*)

FOR VIOLIN AND PIANO

CONCERTO IN A MAJOR, op. 9, by Benedetto F. Rossi.

This is a vigorous and tuneful concerto in traditional mould. The *andante* has a particularly spirited solo with a good melody. Lyricism is one of the composer's qualities, and the passage work is of only moderate difficulty. Not long, and with no acerbic harmonies. (*G. Ricordi & Co., Inc., New York.*)

Boosey-Hawkes-Belwin Issue Symphonic Novelties

Several new issues are announced by Boosey-Hawkes-Belwin, Inc. For string orchestra they are issuing Bartok's Divertimento and John Ireland's Concertino Pastorale. Orchestral numbers include D'Antalffy's transcription of the Vivaldi-Bach D minor concerto, Aaron Copland's Music for Radio and An Outdoor Overture; Sir Hamilton Harty's A John Field Suite; Georg Szell's arrangement of Weber's Perpetuum Mobile; and Weinberger's Prelude and Fugue on Dixie and Song of the High Seas, all for symphony orchestra.

Williams, Zoltan Kurthy, Eugene Ormandy, and William Schuman are among contemporary composers on their list, in addition to standard items of Bach, Bridge, Delius, Elgar, Holst, Haydn and Coleridge-Taylor.

MUSIC PRESS ISSUES RARE WORKS

Music Press, Inc., a recently organized group of much enterprise, brings out unusual works of earlier centuries.

Two Entr'acte Pieces for orchestra from Mozart's little known opera, Thamos, King of Egypt, edited by Dr. Alfred Einstein, are presented in a special arrangement by Edwin J. Stringham, and include a festive *allegro* and a rippling *andante*, in Mozart's more vivacious manner. (*Music Press, Inc., New York.*)

"Alleluia" 1½ Minutes, Not 11

In a review of the Alleluia from the Bach Cantata For Us a Child is Born, arranged for 3 part women's chorus by Channing Lefebvre, published by Galaxy in the August 1 issue, the time of performance was incorrectly given. The timing is 1½ minutes.

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Baltimore Has New Orchestra

(Continued from page 6)

Elman, December 6, and Josef Hofmann, January 31.

The Philadelphia Orchestra pays us six visits, Leopold Stokowski to conduct one of the lot and Eugene Ormandy all of the rest. Appearing as soloists will be Rudolph Serkin, pianist; Helen Jepson, soprano; Enid Szantho, contralto, and Joseph Szigeti, violinist.

The New York Philharmonic will come to Baltimore for a concert under the direction of John Barbarolli. The Bach Club will shortly announce its attractions and the soloists for the famous Peabody Friday Afternoon Recitals are now being procured.

The summer season of the Municipal Department of Music may be put down as highly successful, with two, instead of the customary three, special concerts which drew enormous audiences. The Municipal Band was conducted by Robert V. Lansinger while the Park Band was conducted by Osmar P. Steinwald. Both bands featured worthwhile programs with instrumental soloists.

New Little Symphony

Several concerts have been given by the newly formed Little Symphony Society of Baltimore under the direction of Loyal D. Carlon. Strictly amateur, the organization gave its first concert on August 19, the program composed of works by Mozart, Grieg and others. The group at present contains only strings. The other choirs are to be added in due time.

This city's home-grown opera company, the Baltimore Civic Opera Company, Eugene Martinet, director, goes into the coming season with elaborate plans calling for the presentation of several operas, plus distinguished soloists. The two performances, during the past season, of Traviata, were the most successful in the organization's long career, capacity audiences having greeted both presentations.

Peabody Conservatory Will Award Scholarships

BALTIMORE, MD.—Prior to the opening of the 73d year of the Peabody Conservatory of Music, entrance examinations in the advanced department are being given daily. Appointments for such tests in the preparatory department were made after Sept. 3.

Competitive examinations for the eight scholarships available will be held before the respective faculties. They start on Sept. 17 and continue through Sept. 26. Examinations for the yearly scholarships were held on Sept. 13 and 14. Advanced standing is given only after examinations, and these will be held on Sept. 25 and 27.

The Conservatory offers courses for which an artist diploma, a bachelor of music degree and a teacher's certificate are awarded. Special students may take courses of their own selection. The academic subjects for the degree of certificate may be taken at Johns Hopkins University under arrangements made by Frederick R. Huber, director.

Houston Symphony Will Make Tour

HOUSTON, TEX.—The Houston Symphony Orchestra, Ernst Hoffmann conducting, has concluded a series of summer concerts at Herman Park, Houston, Tex. The winter schedule for the orchestra calls for ten regular subscription concerts starting Nov. 4, four children's concerts, and a performance of Messiah with combined church choirs on Dec. 3.

On tour the orchestra will appear in San Angelo, Abilene, Kingsville, Harlingen, Galveston, Nacogdoches, Austin and Refugio, Tex.

The guest artists on the subscription concert program include Bidu Sayao, soprano; Drusilla Huffmaster, Houston piano prodigy, and Barbara Lull, violinist; and Harold Bauer, pianist.

The orchestral patronage has grown to 1,660 today as against a membership of 95 a decade ago. This year 1,566 donors gave less than a hundred dollars each, while $22 850 was contributed by ninety-four.

N. M.

Elsa Baklor in Recital for Florida Club

MIAMI, FLA.—Elsa Baklor, soprano, recently gave a recital for the Mana-Zucca Music Club in Florida. Her program opened with songs by Scarlatti, Sibella, and a group by Mana-Zucca accompanied by the composer. The rest of the program comprised Musetta's Waltz from La Boheme, Hungarian folk songs in costume, and The Blue Danube by Strauss.

Miss Baklor and Lester Englund, baritone, gave a joint recital in Baltimore, when their program included duets from Don Giovanni by Mozart, Hamlet by Thomas, and two Lieder by Schumann, Ich Danke Dein and Unterm Fenster. Le Roy Evans was at the piano.

D. N.

MELANIE KURT WITH TWO OF HER PUPILS

at her summer studio at Interlaken in the Berkshires. On Sept. 21, the former Metropolitan soprano, who has returned to this country, opens her new studio in the Hotel Colonial, New York. Mme. Kurt made her Metropolitan debut 25 years ago next February as Isolde. A favorite pupil for many years of Lilli Lehmann, Mme. Kurt will carry on the Lehmann tradition in her vocal teaching and coaching here.

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Presser Building Opens at Georgia College

ATLANTA, GA.—We often complain that resources, equipment and opportunities for musical education are inadequate or entirely lacking in our modern institutions of learning. In Atlanta, Agnes Scott College is trying hard to overcome any lack along such lines. As a result, a large, new building has been built this summer on the campus of the college.

The new building, Presser Hall, named after the Presser Foundation in Philadelphia, which contributed to the fund to construct it, will contain two auditoriums —one seating some 300 and the other about 1,100 persons. Both auditoriums are equipped with large organs, the latest designs in lighting equipment, theatre and stage materials, and air-conditioning. Considerable space has also been reserved for studios and practice rooms.

Numerous music events will be held there this fall, including concerts by the combined Emory University and Agnes Scott Glee Clubs. A series of lecture-recitals by Hugh Hodgson are to be a feature, open to the public as well as the student body.

It is hoped that this new building—designed in College Gothic—will be a means of gathering and centering the musical resources of the college and community, thereby building and promoting a more effective University Center. Some $265,000 was involved in the construction and equipment of Presser Hall.

Youth Orchestra Planned

Plans are under way by the National Youth Administration for a Youth Symphony Orchestra to give young people with musical ambitions an opportunity for orchestral training. It will aid them in getting ahead in their chosen field, and also be a means of interesting our young people in symphonic music. Children's Concerts and Youth Orchestras have been permanent organizations for many years in some cities of the North, but as yet little has been done along these lines in the South.

Music and supplies for the orchestra as well as a practice hall and facilities are to be sponsored by the N. Y. A. Enrico Leide, already at work here, is to have charge as conductor.

Signs of Musical Growth

It is still too early to note accurately any marked increase in school enrollment. One item, however, is of interest. Fulton County is to have a supervisor of music in the grammar schools — Miss Helen O'Callaghan. With a supervisor, perhaps music teachers will be added in the not too distant future.

The Atlanta High Schools are planning a performance of Haydn's The Creation as their main feature of the season. Exact date of performance has not yet been set.

I think we can truthfully say that Atlanta and vicinity is becoming more musically minded every month. Numerous signs are appearing. Reports are abroad of projects not yet ready for publication, yet definitely under way. Record and instrument sales have increased, particularly those of pianos. All of these things point to a more music-minded America and particularly to a more music-making America! C. M. E.

Louisiana Schools Alert for New Season

NEW ORLEANS, LA.—Still under the spell of summer, the Deep South looks toward the energizing cool crispness of early fall to awaken its musical lethargy, which, however, is being slowly prodded into enthusiasm by enticing announcements of an active and attractive season. Additional impetus is being gained from the approaching opening of schools and colleges, which supply a great portion of the activity among local circles. A large enrollment is anticipated in the music departments and plans for choral, symphonic, and operatic work will be formulated.

The Newcomb School of Music, of Tulane University, Leon Ryder Maxwell, director, and the School of Music of Loyola University of the South, whose leader is Ernest E. Schuyten, may always be relied upon, with the assistance of their faculties of prominent local musicians, to provide interesting material. Weekly recitals are scheduled by faculty and students, the prime object of which is to introduce novel as well as infrequently performed music, in addition to the established repertory.

During the past few years, under the able guidance of Maynard Klein, the Newcomb School has achieved national recognition for its choral work and particularly that of the a cappella choir. An important announcement from this school is that of the promotion of one of its best known faculty members, Walter Louis Goldstein, pianist, to the position of associate professor of music. O. M. L.

Irene Ackerman Writes Book on Music for Kindergarten

Based on her experience as a kindergarten teacher in the New York City school system over a period of ten years, Irene R. Ackerman has issued a "book for little children to sing and play," of original words and music known as Singing Thro' the Year.

IRENE ACKERMAN

Miss Ackerman said that she wrote the songs during her work since she had found none suitable to her methods of presentation. The book, as its title suggests, covers the entire school year, beginning in September and continuing to June with special emphasis on the seasonal activities such as Thanksgiving, Christmas, New Year's, Valentine's Day, the Maypole, the various flowers and even the circus. They are arranged so that they may be used in dramatic sketches if desired.

The music is in simplified form so that children themselves learn to play the tunes as well as sing them. Miss Ackerman has dedicated the work, her first publication, to the children at P. S. 74 where she first introduced the numbers and where she served for eight years. Ida Elkan, music director of the Aeolian School of Music, and Margaret C. Holmes, director of kindergartens in the New York school system, also share in the dedication for both, according to Miss Ackerman, were instrumental in helping her in their publication.

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»»●««

Dark Dancers of the Mardi Gras
This work was given its first performance in the United States by the New York Philharmonic Orchestra, John Barbirolli conducting, and subsequently has been performed by most of the major and minor symphony orchestras of the country as well as by University orchestras, broadcasting stations and W.P.A. orchestras in various cities.
Published by
Affiliated Music Corporation, Steinway Building, New York

D'Andria Forsees Permanent Opera for Puerto Rico

GIORGIO D'ANDRIA
Impresario

WALDEMAR F. LEE
President, Pro-Arte Musical of Puerto Rico

Giorgio D'Andria, operatic impresario, who is shortly to present an operatic season in Puerto Rico and direct a music festival there, is looking forward to the venture. It will not be a new experience, for Mr. D'Andria has been touring Latin and South American countries for many years. In his own words, he has been "taming temperaments in eight different languages for twenty-two years."

Boasting three signally active singers in his immediate family, Giorgio D'Andria was plunged into the profession at the somewhat irresponsible age of nine years and has thrived on it ever since. Although he was not destined to a career via his own vocal cords, his natural affinity with musicians and all things musical early indicated the decision which led him into his chosen field.

The business of becoming an impresario was largely due to his long and happy association with his celebrated predecessor, Adolfo Bracale. "I joined him at the Royal Theater at Cairo, Egypt," explained Mr. D'Anria, "and was subsequently privileged to tour with him for eleven crowded years.

"There was a man for you! Many a time we were confronted with a set of circumstances so difficult that there seemed no possible way out. Yet, no matter what turned up by way of a hopeless situation, Bracale achieved a series of minor miracles while remaining as calm as the proverbial May morning! I never will forget his nonchalance at the ten thousand dollars we received for booking Caruso for a single performance at Havana. But don't get me started on Bracale," he finished laughingly, "or I'll never fill my dates in Puerto Rico!"

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Pro Arte Musical Sponsors Series

The matter claiming his immediate attention is the ten-day music festival to be held in late September under the distinguished auspices of the Pro Arte Musical de Puerto Rico. This society, which has done so much to promote the finest in music, was inaugurated in 1934, and under the able leadership of its American-born president, Waldemar F. Lee, has brought its membership to over 2,000.

While the caliber of its concerts has been highly established by such world-known celebrities as Kreisler, Menuhin, Stokowski, and others, Mr. D'Andria is particularly happy in the fact that this marks the first season in which the organization has engaged the services of an entire opera company.

The series of eight grand operas soon to be presented at Puerto Rico's magnificent University of San Juan, will be given by a company which boasts no less than eleven leading artists of the Metropolitan Opera Association, among them such box office attractions as Helen Jepson, Nino Martini, Helen Burke, Arthur Carron and Leonard Warren. The chorus, orchestra and stage director, Desire Defrere, will also be recruited from the Metropolitan, and there will be a strong supporting cast consisting of Carolina Segrera, Delfina Samoiloff, Wilfred Engleman, Ethelyne Holt, Pompilio Malatesta, Nino Ruisi, Georgiana Bourdon, Josephine Tuminia, Mario Palermo and others.

True to his facility for discovering and developing new talent, Mr. D'Andria announces that "the festival will mark the debut of two new leading artists under the American flag: Francesco Valentino, eminent baritone of La Scala, and the sensational Cuban tenor, Francisco Naya, who upon his return from San Juan will go to the Pacific coast to make his debut with Lily Pons and Lawrence Tibbett with the San Francisco Opera Company."

Taking full advantage of his remarkable energy, Mr. D'Andria has developed a knack of cutting down over-

(Continued on page 37)

Symphonic Skeleton Scores

Edited and Annotated by VIOLET KATZNER

● Each of these scores is primarily a "listener's aid" and particularly useful to those who enjoy, but are not trained to be experts on, symphonic music. The series of *Symphonic Skeleton Scores* utilizes a very practical idea evolved by Miss Violet Katzner. The Skeleton Score gives on one staff line the rhythmic and melodic flow of the symphony, showing each theme as it is presented, extended, developed, reiterated, or otherwise carried along with indications as to the various instruments participating in presenting the thematic flow. With a guide such as this even those with little music training may quickly clear away the confusing mass of tone impression that symphonic music may bring to their ears, and come to appreciate more definitely the full beauty of the symphony as they are able to follow the definite line of melody etched throughout the entire symphony. Each symphony in this series is presented with a Foreword discussing the usual structure plan and purpose of a symphony and how the themes are handled in the various movements and giving clear directions for more intelligent listening in general to symphonic music. Then follows a listing of the movements, with a synopsis of each movement—all of this text matter preparing the listener for using the *Skeleton Score* that occupies the remaining pages of the publication.

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Composers Find the Dance Attractive Medium

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

"Some are born great," Shakespeare makes Malvolio read; "some achieve greatness, and some have greatness thrust upon them." We in the United States today are in the enviable position of having achieved greatness and having greatness—artistic greatness—thrust upon us: a double benediction that we must accept whether we wish to or not. For today with every bullet fired, another aspect of culture and civilization disappears.

And so on us, is falling the duty of preserving the cultural heritage that once was the birthright of Europe. The torch has been thrust in our hands. It once burned with a light that never was on land or sea; it was nourished by an unbroken line of figures from the Renaissance to our day. We receive it nearly extinguished; ours to keep it alight.

Now, above all other times, must the American composer come to the fore and solidify into a universal idiom, the various phases of American music. And if recent indications are any criteria, we can confidently look forward to great developments, to an era of music that will be a synthesis not only with the other arts, but with the social forces motivating them. The days of the ivory tower—if they ever did exist—are long gone; in days when well placed bombs can destroy a city, it will take very little ammunition to reduce the tower to a pile of trash.

The signs are that Hindemith's concept of *Gebrauchsmusik* (music meant for a definite purpose) will underlie the concept of what our composers will produce in the immediate future. Indeed, we have had *Gebrauchsmusik* for some time. Aaron Copland's musical scores for Our Town and The River are splendid examples. In the ballet the new concept will play a part; the dance will be a dynamic synthesis of music, choreography, color and drama presented in terms that will be vitally comprehensive to the beholder; that will be an artistic interpretation of the age in which he lives; that will make him think and respond to the esthetic message before him. Thus will music and the dance be an integral part of every man.

Ballet Opportunities for Creative Endeavor

American composers are becoming increasingly aware of the opportunities the ballet provides for creative endeavor. Men like Copland, Nordoff, Piston, Riegger and Brant have already turned their attention to the medium, and have demonstrated that it is capable of producing a genuinely American art form that will be as much or more of a symbol than abstract or absolute music. Morton Gould, one of the most talented and original of our younger composers, visualizes the day when the dance "will be based on native American popular idioms, just as composers have seized upon jazz and other previously-considered banal forms and have created from them works of art."

Of course, as in the history of music from Palestrina on, the composer of the new ballet must be one who has mastered the technical elements he is adopting, just as Chopin made of Polish dances his great Polonaises and as Bach added to old dance forms his great contrapuntal resources. Mr. Gould thinks that there is room for an American Sacre du Printemps, and he confesses that that is the type of esthetic medium he would like to use. In his own words: "The dance has the abstract emotional qualities music has. In a sense we are all stimulated by music for the dance, and I would write with the purpose of stimulating motion and body reaction. As a cooperative venture it naturally would have a more positive and driving force."

As Mr. Gould suggests, it is not the easiest thing in the world to compose a ballet. Marion Bauer struck this fact home when she told us: "We must take into consideration the fact that not every composer might be successful in writing for the dance. It takes rhythmic skill and dramatic ability—pictorial ability, I should say. One has to have a feeling for stage music to find himself writing successfully for the dance. Too many ballets have been quickly and carelessly written with interest only in the movement." She too confessed that she would enjoy writing in that medium—"a ballet, not merely an accompaniment for a dance. The growth in popularity of the dance should open new opportunities for real composers."

(To be continued)

LA MERI

California's Resources Of Music and Dance

Music and Dance in California, edited by Jose Rodriguez and compiled by W. J. Perlman. Published by Bureau of Musical Research, Hollywood, 1940. 467 *pp.*

Very few books like this come the reviewer's way. The editor and compiler have assembled a heterogeneous collection of essays on manifold phases of music—mostly written by eminent authorities in the field—a collection that is held together by the fact that the great majority manage to correlate their activities with musical doings in California. At the end of the volume is a succint alphabetical biography, in most cases illustrated, of about every musical person in California. With the single exception of New York, no other place in the United States is more teeming with great musicians; the movies especially have attracted some of the greatest names of contemporary music, and some of the contributors included in the present volume read like a Who's Who.

Arnold Schönberg starts the ball rolling with—of all things—an essay called Encourage the Mediocre. This is followed by David Patterson's The Dilemma of Dissonance (is this not Schönberg's rightful domain?). Adolph Weiss, in his little essay, supplies as good a definition of modern music as anyone has yet devised; it is "that field of creative composition which deals with the moulding of the latest link in the evolutionary chain of harmonic, melodic and rhythmic events." Then there is Ernst Toch wistfully speculating on the possibilities of new instruments, such as steam whistles, bicycle wheels, glass discs and wooden balls.

Florence C. Byrens' essay on the psychology of music is profitable reading, while the article on American music by Homer Simmons is level-headed and sensible. Quite valuable is Sigmund Romberg's "A Short History of American Operetta." Of course, there is much on music in relation to the movies; Korngold's recollections are especially interesting. Hall Johnson and Clarence Muse present studies on Negro music. There is also much on educational aspects, including a brief statement from the music departments of all the California universities and colleges. Also present is a symposium on piano-playing and singing. Indeed in the scope of this review it would be impossible to dwell on all the subjects treated.

The editor, Jose Rodriguez, is not only a good musician (he studied piano under Pugno and later conducted orchestras in England and Canada) but a first-rate newspaperman, being city editor of a Los Angeles newspaper. It is he, perhaps, who is responsible for the attractive format. Others on the staff are Andres de Segurola, Associate Editor; Alfred Metzger and Richard Drake Saunders, Consultant Editors; Wiliam J. Perlman, Compiler, and Merle Armitage, Typographer.

R. K.

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HOLLYWOOD

Bowl Closes with Record Attendance—Stars Illumine Outdoor Finale

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The nineteenth Hollywood Bowl season of Symphonies Under the Stars ended Aug. 30 with Bruno Walter conducting a routined program consisting of Schubert's Rosamunde Overture and Eighth (Unfinished) Symphony, the Beethoven Seventh Symphony and Strauss' Don Juan.

Dual prize cups for the largest attendance of the season were awarded to Gladys Swarthout and Pietro Cimini by Mrs. Leiland Atherton Irish, executive vice-president and secretary of the Southern California Symphony Assn. "I accept this cup not for myself, but on behalf of all my colleagues in the opera who made it possible," declared Miss Swarthout.

Season attendance figures, according to Mrs. Irish, were 287,000 persons, an increase of 77,000 over last year. The season also realized a net profit of $23,000.

Throngs Hear Carmen

Even the vast amphitheatre of the Hollywood Bowl could not contain all who thronged up Pepper Tree Lane Aug. 20 to hear the season's sole operatic performance of Bizet's Carmen. The record crowd of 24,015 filled every available seat and perched in every vantage point on the hillsides. The performance ran on well-oiled wheels under the authoritative conducting of Pietro Cimini, who synchronized the experienced cast and highly competent orchestra with smooth efficiency. He kept tempi at a flowing pace without an audible hitch despite the drastic cuts required to bring the opera down to Bowl length

It was particularly pleasant to view a performance wherein all the participants actually looked their roles to the extent that the story values were completely credible.

Gladys Swarthout won plaudits in the title role, making the seductive cigarette girl a personable character, and effectively fulfilling the demands of what is undoubtedly one of the most exacting parts on the operatic stage. Armand Tokatyan provided a well routined Don Jose, with the skill and aplomb of experience, securing warm applause for his Flower Song, delivered with fervor.

As Micaela, Laura Saunders displayed a voice of opulent quality and ringing timbre, and won an ovation for her aria. Paul Keast supplied an exceptionally capable Zuniga. Bonnie Emerie Zobelein, Beatrix Mayo, Allan Lindquist and Henry Korn made a good quartet of smugglers, and the chorus under Hugo Strelitzer, sang robustly. Armando Agnini contrived effective scenes, climaxing in the third act where the mountainside behind the Bowl was illumined to show a moving pack train high at the top over the tree-bordered stage.

Hofmann Plays

Josef Hofmann's expert artistry was beautifully evinced in his splendid reading of the Beethoven Fifth (Emperor) Piano Concerto as Bowl soloist on Aug. 22, a performance of patent authority and exquisite finesse. Albert Coates conducted, opening rousingly with Mars, from Holst's suite, The Planets; with ears now attuned to militarism, the hearers could savor full measure of its ruthless inflexibility. Contrasting was a freely romantic exposition of the Tchaikovsky Francesca da Rimini, and climaxing was Strauss' Till Eulenspiegel, wherein Coates deftly unwound the entertaining episodes of the legendary rogue's escapades.

Vronsky and Babin Heard

Duo-pianists Vitya Vronsky and Victor Babin won a Hollywood Bowl ovation for their artistry as soloists on Aug. 23 with a finely chiseled rendition of the Mozart E flat Concerto. Their synchronization was exceptionally fine, conveying an unusual sense of complete unity in a group of transcriptions beginning with the gently dreaming Vocalise of Rachmaninoff contrasted with the bumptious jollity of Rimsky-Korsakoff's Dance of the Buffoons. An Etude (No. 3, in F major), by Babin, was of sparkling character. Milhaud's lively Brazileira was encored with the Coronation Scene from Moussorgsky's Boris Godounoff and Rimsky-Korsakoff's Flight of the Bumble-Bee.

Georg Szell appeared in the guise of arranger as well as conductor with a brilliant orchestral transcription of Weber's Perpetuum Mobile. His sparkling instrumentation should make the work a popular program item, of real value as an orchestra show piece. He gave a forceful and vigorous rendition of the Beethoven Fifth Symphony, and a dramatic reading of the overture to Weber's Der Freischütz, concluding with a bravura presentation of the Strauss Blue Danube Waltz.

Stravinsky Conducts His Ballet

Another overflow audience crammed the Bowl for Stravinsky's Firebird Ballet, conducted by the composer, recreated and especially choreographed for the occasion by Adolph Bolm. Deems Taylor was intermission commentator. Preceding the ballet, all lights were turned off while the 20,000 spectators held up lighted matches, providing a scene of inexpressible beauty, as well as one peculiarly appropriate to the event.

As the original ballet score was not in this country, Bolm devised his ballet from the orchestral suite. He dared a startling innovation in this program, for the orchestra was concealed in the shell behind the dance stage and also behind the opulently fantastic decor ingeniously conceived by Nicolai Remisoff, so that conductor and dancers were invisible to each other. Bolm moved his gorgeously costumed troupe in a series of effective tableaux, contriving the most delightful ballet of the season.

The able principals were Nana Gollner (Firebird), Thomas Ladd (Ivan), David Tihmar (Kastchei), Eleanor Leaman (Tsarevna) and Gaby McLaughlin as a specially horrifying monster. In the first half of the program, Stravinsky held attention in the initial presentation here of Tchaikovsky's lightly pleasing Second Symphony and the ever popular Nutcracker Suite.

Flagstad in Wagner List

Kirsten Flagstad's magnificent voice is particularly suited to the Hollywood Bowl, and she won a vociferous ovation as solist on an all-Wagner program Aug. 29, with Edwin McArthur conducting. The power and opulence of her tones blended perfectly with the orchestra and the setting in an evening of notable musical beauty. Her offerings were Elsa's Dream from Lohengrin, Beloved Hall of Song from Tannhäuser, Isolde's Love-Death and the Immolation Scene from Götterdämmerung.

McArthur's conducting was vigorous and forceful, imbued with sensitivity, and he again proved himself a Wagner interpreter of unusual ability. He gave strong voice to the Tannhäuser Overture, dignity to the Good Friday Spell from Parsifal and emotion to the Prelude to Tristan and Isolde. The Prelude to Die Meistersinger was admirably balanced, and the Ride of the Valkyries was the most exciting heard here in some time.

(*Other Hollywood news, page 6*)

New Musical Films Project Is Founded

Organization of a new motion picture producing unit, Artists' Films, Inc., is intended to bring an array of musical artists to school children through the medium of the talking screen. Headed by Rudolph Polk, Walter Lowendal and John Erskine, the new company will produce a series of 21 short subject photoplays to be released in groups of three, beginning Oct. 1.

Already signed to appear are Jose Iturbi, the Coolidge Quartet, Albert Spalding, Emanuel Feuermann, Gregor Piatigorsky, Vronsky and Babin, Mildred Dilling, Richard Bonelli, Frederick Jagel, Helen Jepson, Charles Kullman, Kathryn Meisle, Gladys Swarthout and Frank Chapman, while arrangements are being concluded with Lily Pons, Nino Martini, Mischa Elman, Josef Hofmann and Efrem Zimbalist.

ANDOR FOLDES,
Hungarian pianist, and his bride, Lily Rendy, journalist and author, at Mystic, Conn.

Composers Writing New Scores for Andor Foldes, Pianist

Andor Foldes, Hungarian pianist, who toured with Szigeti last season and who will be heard again with that artist during the current season, will be scheduled for appearances in recital at various points in the United States ranging from Kansas to New York.

Mr. Foldes was one of the first pianists to play the new Concerto of Bela Bartok; the Hungarian composer Kodaly is writing a concerto for Mr. Foldes; and, the Swedish composer, Hilding Rosenberg, is completing a piano concerto for the same artist, ready in December.

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Meredith Willson Leads His Symphony

Meredith Willson received the acclaim of 10,000 persons at the Golden Gate Exposition on Treasure Island in San Francisco Bay on Aug. 27, when he conducted a performance of his own Second Symphony, The Missions of California. He not only conducted the all-American program, with Oscar Levant as piano soloist, but introduced another new work of his own, the Prelude to The Great Dictator. The work is built on themes from the Charlie Chaplin picture which Willson is scoring, and is dedicated to Chaplin. R. D. S.

Greta Stauber Discusses "Therapeutic Voice Control"

That Lucrezia Bori, then a member of the Metropolitan Opera, was influential in persuading her to come to this country, Mme. Greta Stauber, New York vocal teacher discloses. Mme. Stauber had become noted in Vienna for her methods in counteracting the strain which artists undergo when obliged to sing despite the fact that they may not be physically fit.

Mme. Stauber said that opera singers are often so concerned with the emotional intensity of their acting that they forget the first principles of their training, namely that the "muscles of the throat should not be taxed and the voice should be constantly supported by the breath."

The therapeutic aspects of vocal control, Mme. Stauber said, were brought to her attention by Prof. Heinrich von Neuman, throat specialist of Vienna. Her vocal method was acquired in the traditions of Lamperti, Garcia and Jean de Reszke, she declared. She added that "an operatic voice needs constant care to retain its form, and cure the weaknesses which arise from overwork."

Among those working with Mme. Stauber are Rosemarie Brancato, soprano; Virginia McWatters; William Martin, tenor; Imogen Carpenter of the cast of Keep Off the Grass; Katherine Cassells, from Australia; Helen Zumwald, soprano of the San Francisco Opera, and Dorothy Shawn, contralto.

GRETA STAUBER, at the piano for LOTTE LEHMANN, Metropolitan Opera soprano.

Composer Visits West

Frederick Jacobi Lectures at University of California

Frederick Jacobi gave a lecture-course on Mozart, Stravinsky and Some Contemporary Americans at the University of California, in Berkeley, this summer. At each lecture the composer was assisted by his wife, Irene Jacobi, pianist. Mrs. Jacobi also played works by Brahms, Mozart and Ernest Bloch with the Pro Arte Quartet at their Mills College concerts. She will play her husband's Quintet, Hagiographa, with the Gordon String Quartet, at Falls Village, Conn., Sept. 15.

Jacobi's new Rhapsody for Harp and String Orchestra had its first performance at Mills College on Aug. 1. Marcel Grandjany, to whom the work is dedicated, played the solo part; the Mills College Orchestra was conducted by Antonia Brico.

In October Jacobi resumes teaching activities at the Juilliard Graduate School in New York.

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(*Continued on page* 41)

FRANK MANNHEIMER'S SUMMER CLASS AT THE MINNEAPOLIS COLLEGE OF MUSIC
held in the college auditorium, included registrations from all parts of the country and Canada.

Katherine Heyman Writes Book on Essentials of Pianism

Essentials of Pianism, a book by Katherine Ruth Heyman, New York teacher, means not a method, according to the author, but "principles deduced from a long experience in teaching people of many lands and from many studios." Mme. Heyman has resumed teaching for the autumn semester and is limiting to five students a class to consider all branches of piano technic. In addition she arranges private lessons and provides instruction with artist-student teachers.

The book, Mme. Heyman said, is the result of a study of many piano methods. The author has been soloist with orchestras both in this country and abroad including those in San Francisco, Boston, Detroit, New York, Berlin Philharmonic, Budapest Philharmonic, Covent Garden, Queen's Hall, London Royal Philharmonic and Wiesbaden Kur Orchester.

New Chamber Music Society Formed in Philadelphia

Organization of a new Chamber Music Society of Philadelphia to sponsor six concerts by the Curtis String Quartet this season has been announced by Mrs. Arthur Hoyt Scott, chairman. Other members include Mrs. Mary Louise Curtis Bok, as honorary president; Mrs. Samuel S. Fels, vice chairman; Curtin Winsor, secretary; and P. Exton Guckes, treasurer.

The concerts, in the foyer of the Philadelphia Academy of Music, are on Oct. 2, Nov. 4, Nov. 13, Nov. 26, Dec. 11 and Jan. 8. The quartet recently concluded its summer festival at Capt. Eells' Boat Barn at Rockport, Me.

Mrs. Scott, in announcing the new society, said that it has been formed "to enable music lovers to hear chamber music in the intimate manner for which it was written and also to make it possible for a greater number to attend concerts of fine chamber music ensembles at lower cost than formerly. It is hoped that the public will take advantage of this splendid opportunity. Such beauty is much needed by us all at this trying time."

Photo by Old Masters Associates

VIRGINIA COY
reopens her Theory School in Steinway Hall in October.

Opera in Puerto Rico

(*Continued from page 32*)

head and thus keeping his attractions well within the bounds of today's reduced budgets.

"It's really for the sake of my own peace of mind," he admitted ruefully, "but I'm never contented until I'm personally convinced that every last detail has been attended to—from wrestling with printers to the safe arrival of props and baggage! This results, however, in doing away with any number of so-called assistants who have such a way of skyrocketing expenses."

Though in no way wishing to steal any credit from Secretary of State Cordell Hull, Mr. D'Andria is justifiably proud of the success of his own "good neighbor policy," musically speaking. Since his initial visit to Venezuela in 1932, the governments of several neighboring countries have sponsored the presentation of his artists.

"As a matter of fact," he confessed, "I have high hopes of realizing one of my fondest ambitions—that of permanently establishing grand opera in Puerto Rico in the near future. With Europe's war making so many world famous artists currently available to Western Hemisphere listeners, the impresario cordially invites inquiries from other governments among our Southern neighbors."

At the conclusion of the Pro Arte Music Festival, at which he presents his company in performances of Il Trovatore, La Boheme, Madam Butterfly, La Traviata, Cavalleria Rusticana, Rigoletto, Tosca and Pagliacci, Mr. D'Andria will close the tour by fulfilling a ten-day series of appearances in Havana.

C. H.

Leeson to Premiere Concerto

Jaromir Weinberger, composer of Schwanda and Variations and Fugue on Under the Spreading Chestnut Tree, is writing a concerto for Cecil Leeson, concert saxophonist, who has just signed a contract with Decca for an album of records. Mr. Leeson will have an active season, according to Arthur C. Fernald, his representative, who returned recently from the Pacific Coast. At the University of Arizona, Mr. Leeson will share the series with Milstein, Casadesus, Argentinita and Jan Peerce.

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Johanna Bayer-Lee

Florence C. Hendrickson, Bayonne, N. J., mezzo-contralto, was heard recently by the Bayonne Teachers Association at their reception and tea and also

Photo by Apeda Studios
JOHANNA BAYER-LEE

sang for the Associated Members of the Auxiliary Board of Bayonne City Hospital.

Mary Pogul, coloratura soprano, sang at the Brooklyn Jewish Center. Katharyn Dangremond, mezzo-soprano, of Clifton, N. J., has fulfilled several recent engagements and Zola Douthett of Pleasantville, N. Y., was heard on a club program.

All are artist-pupils of Mme. Johanna Bayer-Lee.

Solon Alberti

Having returned from his 11th annual summer trip to the West, during which he held classes in Chicago, Boise and Nampa, Ida., Solon Alberti has re-opened his studios in the Hotel Ansonia, New York.

In order to provide opportunities for young singers to get experience, Mr. Alberti again will present his pupils in a series of song recitals, in two operatic evenings and in oratorio performances in conjunction with the Dramatic Oratorio Festival Foundation of which he is general director. The Foundation will again sponsor its annual festival of four performances, as presented last spring comprising two oratorio performances, one young artist evening, participants being chosen in a contest, and a recital by an outstanding artist.

Saint-Saëns' Samson and Delilah is the first work to be studied by the Foundation's chorus. A work by an American composer and a repitition of one of last season's oratorios, selected from Verdi's Requiem, Mendelssohn's Elijah or Handel's Messiah, are also on the calendar.

Finlay Walker, baritone and Maxine McCauley, soprano, are appearing in the American Jubilee at the New York World's Fair. Mr. Walker gives a recital in Wichita Falls, Tex., in November. Frances Watkins, coloratura soprano, who appeared in summer light opera in Memphis, Tenn., gives a recital there in December.

LaForge-Berúmen

Nine concerts at which singers and pianists of advanced standing were heard comprised the annual series of recitals which Frank La Forge and his associate Ernesto Berúmen presented this year at their summer school. Mr. La Forge, on occasion, had violinists and flutists assist the vocalists in obbligati and he himself accompanied many of the singers.

Recently Mr. La Forge has been active in the recording field, having accompanied Lily Pons when she made records for the RCA-Victor Company and playing for Marie Houston in recording an album of songs set to Shakespearean verses. The latter will be released shortly for schools and other educational purposes. Mr. La Forge also has made two albums of records of accompaniments only for the use of students in practise and home recitals. Stuart Gracy sang a group of songs accompanied by these records at one of the summer concerts. The records, by RCA-Victor, will be released about Oct. 1.

Mr. La Forge has done considerable work in editing numbers for the coloratura repertoire. Both Fischer and Schirmer issue his editions which contain all the cadenzas and eliminate the necessity of writing them into the scores. A complete list of these songs and arias and a list of Mr. La Forge's sacred songs may be found elsewhere in this issue.

Mr. La Forge returns from his vacation in Maine about Sept. 23 and resumes his teaching and concertizing. He will accompany Miss Pons at Newburgh and Albany, N. Y., and then participate in a Cavalcade of American Music at White Plains, N. Y. He continues for another year as president of the Musicians Club of New York.

Harry Jompulsky

Del Arden, tenor, was featured singer at the Loew's State Theatre, New York City, the week of Aug. 14. Tom Waring sang solos and in duets at the Wanamaker Auditorium on Aug. 14. Jerry Chaikin, baritone, won a singing contest at the New York World's Fair on Aug. 15. Joseph Hendricks, tenor, is a member of the Jubilee at the Fair. Harold Cummings is soloist at the Brunswick-Claredon Hotel, Asbury Park, N. J.

Rudy Bonhardt, basso, and Clifton Hughes, baritone, have been engaged by the newly formed Gilbert and Sullivan Company. The company started rehearsals after Labor Day.

Bob Collins is baritone soloist at the Church of Science, Brooklyn, N. Y. Diana Irvine, soprano, has been engaged to teach voice at Temple University. Mrs. Esther Harvey is teaching voice in Hartford, Conn., and Ernest Dahlgren, tenor, at the Pensacola School of Music.

Carl Dettman is teaching and singing in Lakeland, Fla. Calvin Boughnan, tenor, sang solos at the Ocean Grove, N. J., Tabernacle.

John Quilan, tenor, is teaching voice in New York City. Rudy Judy, soprano, is singing in many clubs in and around New York.

Raymond Hibbard recently returned from Mt. Hermon, Mass., where he worked with Dr. Finlay J. Williamson of the Westminster Choir School. He is organist and choirmaster at Pilgrim Congregational Church, Worcester, Mass., and is here for further vocal study.

All these artists are students of Harry Jompulsky.

Edgar Schofield

Jean Watson, contralto, who appeared at the Bach Festival in Bethlehem, Pa., last May, has been engaged for several appearances this season. Miss Watson will be soloist with the Handel and Haydn Society, Boston; the Chattanooga Festival, Tenn.; and appear in recital under the auspices of the Philadelphia Matinee Musical.

Charles Shiffeler, baritone, opens his season with the San Francisco Opera Company next month by singing Larkins in The Girl of the Golden West.

Adelaide Van Wey, contralto, who has been concertizing in the South gave a recital, before her return to New York, for the Red Cross at the Brevard, N. C., Auditorium.

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Ernice Lawrence, tenor, has been engaged as soloist with the New York Philharmonic Society and also for a program by the D.A.R., at the Waldorf-Astoria Hotel, New York. He gives a recital at Columbia University under the auspices of the Women's Graduate Alumnae.

All are artist-pupils of Edgar Schofield.

Harry Knox

Harry Knox, pianist, has reopened his New York studio and is enrolling pupils for the coming season. Mr. Knox, a

HARRY KNOX

graduate of the Juilliard School of Music, also received a degree from the University of North Carolina in 1934, where he was for four years soloist with the Glee Club on its tours, as well as with the University Symphony Orchestra. The following summer was spent travelling in Europe with a chamber group.

During the fall of 1935, Mr. Knox came to New York, where through competitive auditions he won scholarships at both the Juilliard School and the Eastman School of Music in Rochester. He attended Juilliard School and there maintained a full scholarship for three consecutive years. Subsequently he was awarded a fellowship with Alexander Siloti, the noted pupil of Liszt and teacher of Rachmaninoff. Mr. Knox was presented for graduation from the Juilliard Institute by Sascha Gorodnitzki, with whom he studied during his later work there.

Mr. Knox has appeared often in recital and is now preparing his programs for the coming season.

Leon Carson

Charles Deger, young American tenor, was soloist recently with the Dayton (Ohio) Civic Symphonic Band, directed by Don Bassett, in the new Municipal Shell at Island Park, that city. An audience of 15,000 heard him sing the If with all your Hearts aria from Elijah, a group of English songs and several encores. Mr. Deger is an artist-pupil of Leon Carson.

Adele Margulies

Adele Margulies, pianist and instructor, who spent a number of years in Houston, Texas, and in Vienna, has resumed teaching in her New York studio, where she will be permanently located. While in Houston, Miss Margulies' admirers presented her with funds for a scholarship for a talented pupil of her New York studio. Among many outstanding former artist-pupils of Miss Margulies is Josef Wissow of Philadelphia, who appeared recently as soloist with the Philadelphia Orchestra, Eugene Ormandy directing.

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Mannes Music School Reopens

A quarter century of musical progress will be marked by The Mannes Music School on Oct. 3, when the institution embarks upon its 25th season with an extended curriculum and enlarged faculty. Founded in 1916 by its present directors, David Mannes and Clara Damrosch Mannes, the school has steadily widened its scope in accordance with its original policy of giving the best development to talented students, professional and amateur, whose sincere love of music alone prompted them to take up its study. Many prominent figures in the music world today are numbered among the alumni of the institution.

Leopold Damrosch Mannes, pianist and son of the founders of the Mannes Music School, has returned to the institution after an absence of several years, and will serve as associate director. In addition to his duties at the school, he will actively resume concert touring.

Among the distinguished members of the faculty who will offer courses this year at the Mannes School are: Frank Sheridan, Robert Scholz, Rosalyn Tureck and Isabelle Vengerova, piano; Samuel Gardner and Paul Stassevitch, violin; Lieff Rosanoff and Luigi Silva, cello; Olga Eisner, Fritz Lehmann and Yves Tinayre, voice; Felix Salzer, Newton Swift and Georg Szell, composition and theory; Carl Bamberger, conducting. Leon Barzin will serve as guest teacher in the course on conducting.

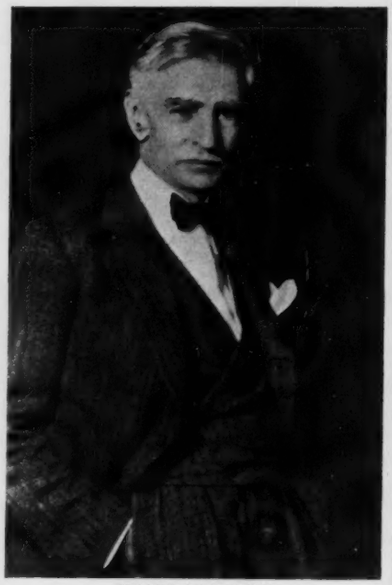
Special attention will be given to the department for the training of children, beginning at the age of four. This unit was established a number of years ago, and its activities and facilities constantly have been growing.

An added feature of the curriculum will be a special series of twenty-five evening piano classes which will be given by Artur Schnabel during Jan., Feb. and March.

Musicians on Board

David Mannes, in addition to his career as a concert violinist and as concertmaster of the New York Symphony Orchestra, was for fifteen years Director of the Music School Settlement on East Third Street and established a nation-wide movement by founding, with Mr. Howard Mansfield, the National Federation of Music School Settlements. Mrs. Mannes began her musical career as a teacher and concert pianist and for twenty years she and Mr. Mannes toured this country and Europe, giving recitals of sonatas for violin and piano. They were the first to introduce this type of program in this country.

The Board of Trustees includes J. Howland Auchincloss, Zlatko Baloković, Dudley Cates, Walter Damrosch, James B. Mahon, Mrs. Gilbert H. Montague, Charles W. Ogden, Gerald Warburg and Mrs. Throop Wilder. Paul D. Cravath served as a member of the board until his death.



DAVID MANNES

"Singer Should Master Every Phase of Art"

Pointing out that a lawyer, before he faces a court, should know the law and a physician should know medicine before he treats a patient, Prof. Viktor Fuchs, of New York and Philadelphia, believes that the teacher of singing "ought to be master of every phase of his art before he undertakes the instruction of others."

Prof. Fuchs, who is observing the 25th anniversary of his career as a pedagogue, explained his point further when he added: "An indispensable ingredient of such mastery is, in my opinion, the teacher's own ability to sing, his own ability to give to each pupil an individualized example of singing worthy of emulation. In the final analysis, the teacher can hear only as much as he can impart. He cannot hear functionally that which is not in his own power to do."

Prof. Fuchs said that teachers should lead their students immediately to the highest degree of achievement "within the range of the learner's capabilities." Pupils, he added, too often are "misguided as to the scope" of their latent talents. If after six or eight years of study the pupil feels that little has been accomplished, the fault is the teacher's, he said, because the latter "failed to seek and to find that goal for his pupil which might have averted the tragedy implied" in such belief and if no worth-while objective for the pupil is possible, the teacher's duty is "to dissuade the pupil from further study."

"Not everybody can or should try to become an opera star," he went on. "There is a plethora of fields open, each suited for a particular type of voice. To mention only a few, we have the concert stage, the radio, the church or the temple. Then there are those who can learn how to teach. Indeed, there is even room for many a polished, well-trained night club singer in our day and age. Add to all these the ever present objective of learning to sing for one's own enjoyment and we can clearly see that whatever the limits of the pupil's horizon, the aim must be set and the teacher and learner must work as a loyal team to attain it."

EMMA BOYNET

Emma Boynet, Pianist, Talks of Her Teacher, Philipp

Emma Boynet, pianist, has recently received word from her teacher Isidor Philipp that he hopes to come to the United States in the near future. Miss Boynet, who was one of the most brilliant pupils of this widely known master, won first prize in both piano and composition at an early age from the Paris Conservatoire.

Following successes in her own country she toured Spain, Belgium, Holland, England, Switzerland and the United States, making her American debut with the Boston Symphony Orchestra under Serge Koussevitsky. She appeared several times with this orchestra, and has given recitals in Chicago and many American cities, and was soloist on a Saturday morning concert of the New York Philharmonic, Rudolph Ganz directing. Miss Boynet is known as an exponent of modern French music, and has recorded in this medium for Victor, and yet her debut was made with Mozart's Piano Concerto in C major. Miss Boynet came to the United States more than a year ago from France.

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Charles Repper Works Broadcast from Toledo Museum

BOSTON, MASS.—Charles Repper, native composer, who is probably best known to pianists for his Dancer in the Patio, has received a comment from a noted educational authority which he prizes. The comment was made after Mary Van Doren had played several of his works in the Toledo Museum of Art's series of radio programs and pointed out that "the rhythms and charming atmosphere places these compositions in the front rank of teaching pieces today."

Mr. Repper has some forty scores to his credit, ranging from short concert pieces to easy numbers for beginners. Among his recently published works are The Night Watchman, Manitas (a Cuban serenade), Harbor Traffic and a group of arrangements of well known tunes, such as Turkey in the Straw, La Paloma, Camptown Races and Oh, Susanna. In addition he has written songs, trios and short orchestral numbers. His Cotton-Land Sketches were heard on several recent programs of Robert Brunton's Symphonietta at Portsmouth, N. H. N. A.

SOLON ALBERTI, right, with his pupils, Finley Walker, baritone, and Frances Watkins, coloratura soprano. Mr. Walker, singing in the American Jubilee at the New York World's Fair, gives a recital on Nov. 11 at Wichita Falls, Tex. Miss Watkins who sang in the Memphis season of light opera, gives a recital there in December.

Vrionides Conducts Scores by Americans

Scores by American composers have been programmed frequently this summer by Christos Vrionides for his Nassau-Suffolk Orchestra. Recent works heard included numbers by Harrison Kerr and Henry Hadley. On Aug. 22, Carlotta Franzel, soprano, was soloist.

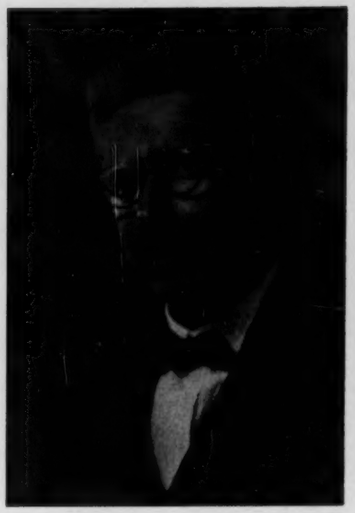
Picco Discusses Voice

Basing his conclusion on twenty years of singing at the Metropolitan Opera House, Millo Picco believes that there are two types of vocalists, the "do cares" and the "don't cares." Furthermore, according to Mr. Picco, these two classes exist also in the matter of teachers, there being the conscientious and the unconscientious teacher.

Intellectual singing and unintellectual singing exists today, he feels, and his greatest delight is to see intelligent vocal progress on the part of young artists while his greatest distress is caused by "intellectual apathy and emotional ineptitude" on the part of students.

"Every teacher bent on developing talent," he said, "and desirous of making an artist out of every pupil, knows that the basic requirement of fine singing is intellectual application. The most beautiful organ is only a vehicle of expression. If used merely to vocalize, it fails of its mission; whereas if that voice be controlled by a keenly sensitized mentality, the result is artistic and pleasurable to hear. Those content to sing only with their throats belong to the 'don't care' class while those who sing when their mentalities function with their voices, belong to the 'do care' class of singers."

Mr. Picco's winter season is now under way at his studios in the Hotel Dauphin, New York, and he insists that those who study with him "sing with their heads as well as their mouths."



JOSEPH REITLER

Reitler to Direct Opera Department at N. Y. College

Prof. Joseph Reitler, for 25 years director of the New Vienna Conservatory of Music and head of its opera school, has been appointed head of the newly organized operatic department at the New York College of Music. With Clemens Kraus, director of the Vienna State Opera, Prof. Reitler organized the Vienna Music Critics Association.

Courses will begin at the New York College on Oct. 1, Dr. Carl Hein, director, announced. Selection of students will be made during this month. Operatic excerpts as well as entire scores will be given public performances.

Dr. Harry Seitz Conducts Columbia Chorus

Dr. Harry Seitz, choral director of the Central High School, Detroit, who has been directing the Teachers Chorus at Columbia University during the summer session, conducted three concerts given by the chorus when it was heard on the air over WNYC and at the World's Fair also, in concert in the gymnasium at Columbia University. The chorus numbered 150 voices. Dr. Seitz returns shortly to resume his duties in Detroit where the chorus of Central High School is heard frequently with the Detroit Symphony Orchestra.

Bostonians to Give New Works

BOSTON.—The Boston Symphony Orchestra, in its coming season under Serge Koussevitzky, will play new works by Stravinsky and Roy Harris.

OPPORTUNITIES

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STEFAN SOPKIN

Stefan Sopkin Reopens New York Studios

Stefan Sopkin, violinist, resumes his teaching in New York on Sept. 15. Mr. Sopkin has been a member of Toscanini's NBC Symphony Orchestra since its inception in 1937. Formerly he was an artist teacher at the Cincinnati Conservatory of Music and the Mannes Music School, New York.

Students of Mr. Sopkin are now playing in various symphony orchestras, with the Spitalny all-girl orchestra, and teaching in colleges throughout the country. Mr. Sopkin this season will be heard with his newly organized string trio and in solo appearances.

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